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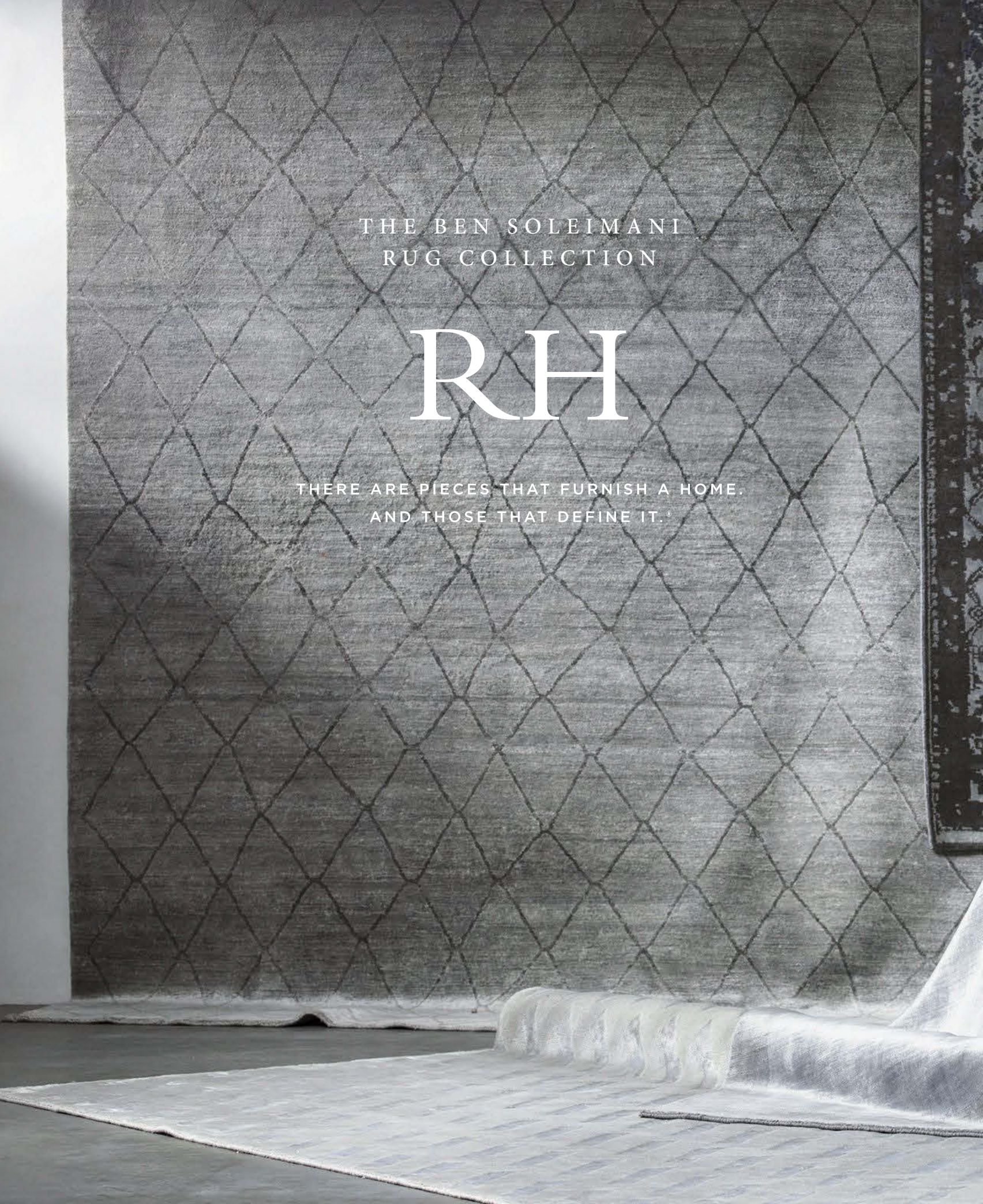





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CONTENTS



LEFT: A desk in the kitchen of television executive Jamie Tarses's Los Angeles home, which was designed by Pamela Shamshiri of Commune Design. **ON THE COVER:** The living room of a Hamptons, New York, house designed by Paul Masi of Bates Masi + Architects, with interior design by Damon Liss. Photography by William Abranowicz; produced by Robert Rufino.

ELLE DECOR
JULY/AUGUST 2015 VOLUME 26 NUMBER 6



DEPARTMENTS

26 **EDITOR'S PAGE**
By Michael Boodro

28 **SCENE + HEARD**
Reader reactions, behind-the-scenes insights, and travel advice

32 **STYLE SHEET**
High fashion embraces the humble sneaker, cutting-edge tableware by Italian design masters, and more

35 **WHAT'S HOT**
Dispatches from the world of design

41 **WHAT'S NEXT**
The radical Impressionism of Gustave Caillebotte, the midcentury marvels of Vladimir Kagan, Zoe Leonard's chronicle of a lost city, new restaurants in Nashville and Savannah, and more

46 **TREND ALERT**
Rich blues and greens from the Brazilian rain forest are giving a tropical twist to fashion and home design

48 **GREAT IDEAS**
The best poolhouses are stylish sanctuaries that provide far more than just a place to dry off and cool down

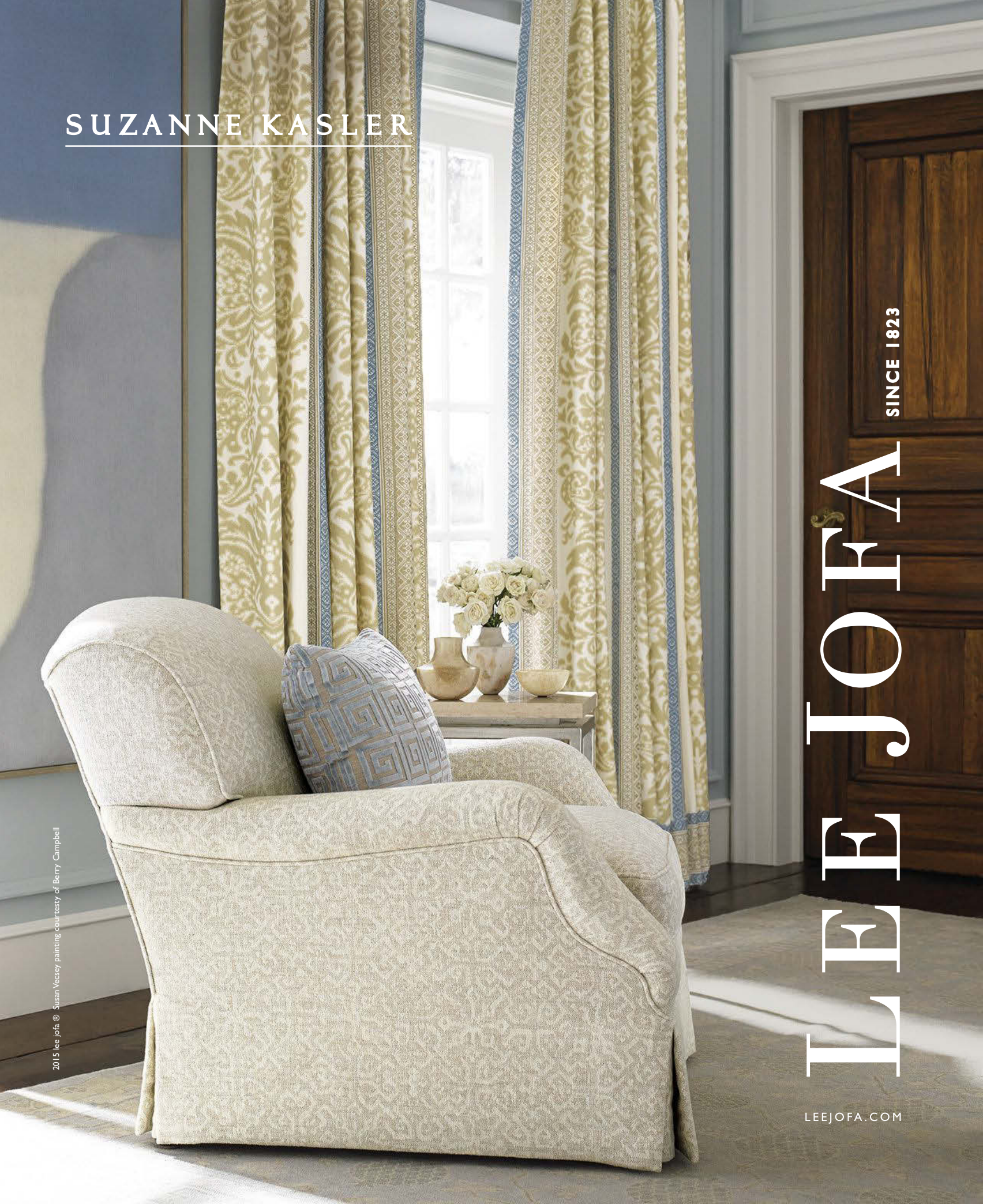
58 **SHORTLIST**
The 12 things Oscar-winner Reese Witherspoon can't live without

60 **ART SHOW**
Brooklyn-based painter Olive Ayhens finds inspiration in unlikely places for her churning, colorful canvases, which tread the line between abstraction and figuration. *By Vicky Lowry*



A bar cart by Chelsea House.

TOP LEFT: RICHARD POWERS; BOTTOM RIGHT: DAVID A. LAND


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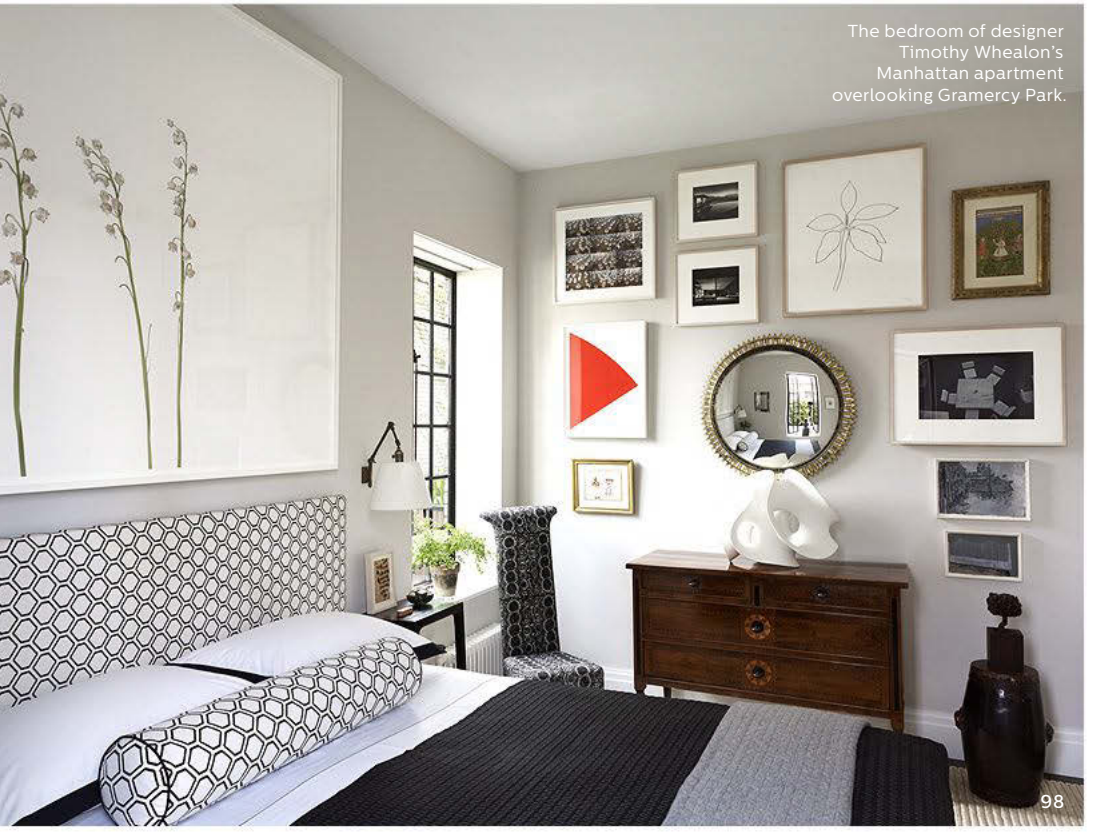
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CONTENTS



The bedroom of designer Timothy Whealon's Manhattan apartment overlooking Gramercy Park. 98

68 **UNCONVENTIONAL WISDOM**
Gregory Long, head of the New York Botanical Garden, on plant trends and the importance of gardens public and private. *By Ingrid Abramovitch*

70 **IN THE SHOWROOMS**
What's new to the trade

74 **TRUTH IN DECORATING**
Designers Lindsey Coral Harper and Patrick Mele on the top 10 bar carts that are sure to get any party started. *By Catherine Hong*

80 **APPRAISAL**
Though largely forgotten, Kem Weber was one of the first designers to introduce streamlined style to California, and his furnishings remain as appealing as ever. *By Tim McKeough*

84 **DANIEL'S DISH**
The Italian classic of veal and tuna, *vitello tonnato*, becomes an even more delicious summer treat with the addition of crisp, crunchy vegetables. *By Daniel Boulud*

130 **RESOURCES**
Where to find it

132 **ETCETERA**
Totes that bring style as well as substance to the weekend

FEATURES

89 **ELLE DECOR STYLE**

90 **FIELD OF VISION**
Architect Paul Masi looks to the Long Island potato barn to shape a family's Hamptons home. *By Joseph Giovannini*

98 **OPEN DOOR POLICY**
Designer Timothy Whealon succumbs to a Manhattan apartment as much for what is outside as in. *By Kathleen Hackett*

104 **SAFE HARBOR**
San Francisco man-about-town Ken Fulk has lost his heart to a Cape Cod cottage. *By Ingrid Abramovitch*

112 **HITTING THE MARK**
Internet mogul Michael Bruno fulfills a dream with a grand manse in Tuxedo Park, New York. *By Celia Barbour*

122 **FRIENDS INDEED**
A TV executive turns to her friend Pamela Shamshiri to totally revamp her Los Angeles home. *By Degen Pener*

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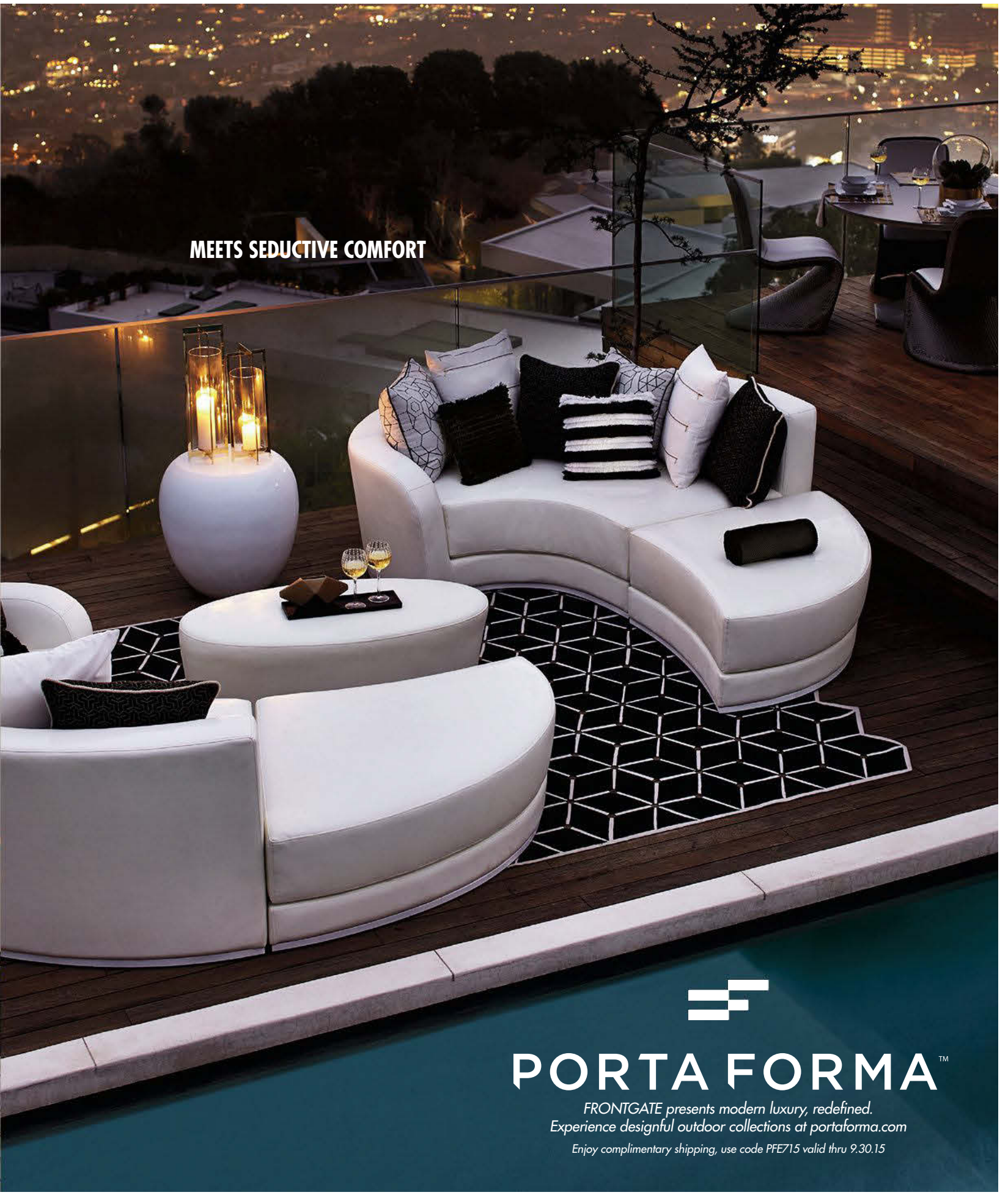
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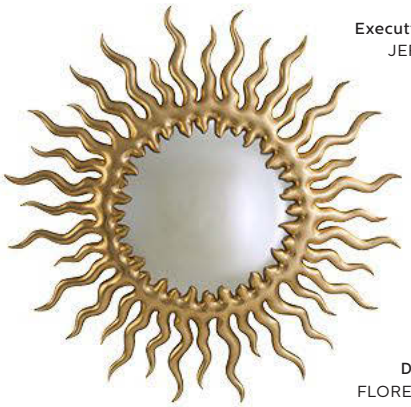
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SUMMER IS THE SEASON

that seems to inspire more fantasies than any other—as Hollywood will attest.

Recently, I was on my way to Los Angeles for the round of activities and parties in the La Cienega Design Quarter known as Legends of La Cienega. At the same moment, a colleague was headed to Venice for the Biennale. On the flight, it occurred to me that both destinations are, in a way, fantasy towns—places that thrive because of the dreams they purvey.

For centuries Venice was a maritime force, a global center for commerce that used art and architecture to assert its importance and prestige. The city Randy Kennedy recently described in the *New York Times* as "the West's watery mall for the exquisite and the exotic" has always traded as much in its image as in its goods. The same could be said of Los Angeles, which was virtually founded to sell dreams. The majority of the stories that fill our screens, both large and small, still originate there, and its citizens dwell in homes as fanciful and varied as the tales the town tells. Faux-Mediterranean villas, Spanish Colonial–style haciendas, and cutting-edge Cubist modern homes stand side by side on the same street.

As vastly different as the two cities are—and could they possibly be more so?—both are dramatic, theatrical, and endlessly fascinating settings that inspire and shape the activities that occur there.

Of course, homes are settings, too—the places where we forge the characters we want to become and stage the lives we want to lead. And that is especially true of weekend retreats. Unencumbered by the constraints of work and worry, we can create spaces that reflect our ideal selves, whether at a beachside cottage, in a remote mountain hideaway, or on a city terrace.



Yet as any director can tell you, while a set can establish a mood and help define characters, it's the action that happens onstage that really matters. A very wise man once warned me not to get too involved with creating—and maintaining—my surroundings. None of us should become so obsessed with crafting the way a room looks that we forget to let life happen within it.

So however you spend your days over the next few months, I hope they are full of family and friends, and that sand-strewn floors and damp bathing suits, half-squeezed tubes of sunscreen, muddy hiking boots, the detritus of delicious luncheons, and plenty of empty bottles of rosé turn up as occasional props in your perfect summer setting.



Michael Boodro, Editor in Chief
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Dream factories: The Hollywood Hills, above, and a canal in Venice, left.

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SCENE + HEARD



HOMECOMING QUEEN

Mieke ten Have got what she calls her "lucky break" when ELLE DECOR hired her in 2010 as an associate editor, a job she held until 2013. After a two-year interlude at *Vogue*, she returns to ELLE DECOR as design editor at large. "It feels like coming home," she says. "I'm gearing up for an exciting shoot for our October fashion issue and looking forward to producing stories on two gorgeous French country homes whose owners direct heritage fabric and porcelain brands." Ten Have—left, with her dog, Hank—says her passion for design is genetic. "My first obsession was the Zuber panoramic wallpaper in my grandparents' dining room. I'm a collector of silhouette portraits, verre églomisé, jasperware, Astier de Villatte, Fornasetti—I firmly believe one can never have too many plates."

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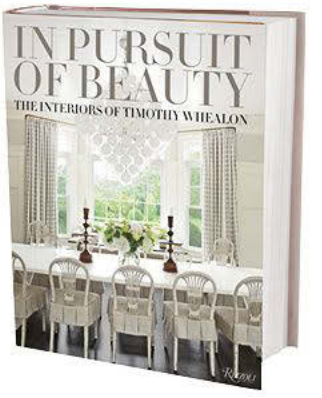
When Michael Bruno, founder of 1stdibs, began conceiving his next venture, the Housepad app, his initial goal was to create a visual look book for each room in a home. But as he was renovating one of his houses—featured on page 112—he discovered opportunities to expand the app's reach. It now provides a searchable platform to catalog furnishings and appliances, store warranty and care information, control Nest thermostats, and collect emergency information, such as the locations of the master shutoffs for gas and water. The app also keeps family members connected with to-do and shopping lists, which can link directly to Amazon. "Housepad is for any household with more than one person," says Bruno. "The goal is to get everyone on the same page and make things run smoothly."





IN GOOD SPIRITS

Based on the eastern end of Long Island, Bates Masi + Architects specializes in contemporary homes that frequently nod to the region's vernacular architectural forms—witness the house on page 90, inspired by the area's once-ubiquitous potato barns. For a new project in the town of Sag Harbor, the firm is converting a Methodist church more than 200 years old into a residence, above. "One of the challenges is keeping the dramatic spiritual character of the space and at the same time making it comfortable," says Paul Masi. "So we've replaced the organ with a staircase, but the design of the stairs makes reference to the instrument." As work progresses, layers of history are revealed in the form of antique timber and wood from old boats. "We approach the project like an archaeologist would," he continues, "but with a modernist architect's eye."



BEAUTY MARKS

Charmed by Timothy Whealon's perfectly harmonious penthouse on Manhattan's Gramercy Park, featured on page 98? The designer's serene urban aerie reappears in his new monograph, *In Pursuit of Beauty,* to be published this September by Rizzoli, alongside a Hamptons glass house, a Monaco villa, and other recent projects. "With a European's reverence for history, a New Yorker's need to stay on the cutting edge, and a Midwesterner's sense of practicality," Whealon writes, "I strive to create rooms that are airy, edited, rooted in the past, and informed by the present."

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P-TOWN PLEASURES



The Red Inn.



The Canteen.

Every summer, San Francisco designer Ken Fulk heads east to his summer getaway in Provincetown, Massachusetts (see page 104). Here, the style-setter's favorite nearby places to eat, shop, and relax:

• **Angel Foods:** "An absolutely charming market housed in an 1820s structure on the harbor. Great prepared foods, wine, and treats. The perfect spot to pick up provisions for a day at the beach or to stock the house." *angelfoods.com*

• **Fine Arts Work Center:** "Dedicated to expanding the year-round community of artists and writers in Provincetown. Consider taking a weeklong summer workshop in painting, poetry, or photography, among many other subjects." *web.fawc.org*

• **A swim in the harbor:** "It can frequently take well into late July before the Atlantic beaches warm up. However, the water in the bay provides a suitable place for a temperate dip. I prefer a morning swim when the tide is in and the water is perfectly still."

• **Julie Heller East:** "A hidden gem of a gallery in the east end of town. Don't be surprised to find a Milton Avery or Charles Webster Hawthorne among the assortment." *julieheller gallery.com*

• **The Canteen:** "The clam shack meets the Slow Food movement. Terrific lobster rolls and the best Brussels sprouts I have ever had." *thecanteenptown.com*

• **Pop + Dutch:** "The corner store you always wished existed. Sundries along with homemade pimento spread to die for. My morning ritual is their avocado toast with coarse salt and a touch of cayenne, along with a cup of joe." *popanddutch.com*

• **Loveland:** "Part high-fashion boutique, part antiques shop, part curiosities store. Purveyor Josh Patner, a New Yorker who years ago decamped to P-town, curates the most interesting mix of delightful oddities—all of which you need." *lovelandprovincetown.com*

• **A hike in the dunes:** "Most of Provincetown is composed of national seashore, and no visit is complete without a hike through the otherworldly dunescape. Keep an eye out for the dune shacks, many built nearly 100 years ago for seamen and now inhabited by artists and adventurers."

• **Front Street:** "Tucked into a brick cellar in the center of town is some of the tastiest Italian food on the planet." *frontstreetrestaurant.com*

• **The Red Inn:** "The quintessential spot to sip a martini and take in the best of old Cape Cod. Perched at the far west end of town, this wonderful inn and restaurant is near the spot where the Pilgrims first landed." *theredinn.com*



DOUBLE VISION

Joseph Giovannini brings a unique perspective to writing about architecture—he is an architect himself. (His feature on a Bates Masi + Architects project appears on page 90.) "I have two degrees in literature and one in architecture, so at the outset, my career was split—or multiplied," says Giovannini, who has written for the *New York Times*, *Artforum*, and *Architectural Record* and is a regular critic for *The Los Angeles Review of Books*. "The two fields complement each other intellectually," he explains. "My architecture has stayed more ideas-driven, since I'm dealing with ideas in my writing. And my practice has informed my criticism, because I understand the facts on the ground and what an architect goes through in putting a design together."



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BEACH: THOMAS LINKEL/LAIF/REDUX; PORTRAIT: TOM BONNER PHOTOGRAPHY





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STYLE SHEET



Burberry sneakers from spring/summer 2015. Below: The catalog for the Brooklyn Museum show.

RUBBER SOUL



LAST YEAR, KARL LAGERFELD STARTED A CRAZE WHEN HIS MODELS TRADED STILETTOS FOR CHANEL TWEED-COVERED TRAINERS. NOW THE HUMBLE SNEAKER IS THE FASHION CROWD'S LATEST FETISH ITEM. COMME DES GARÇONS RECENTLY BROUGHT ITS HEART LOGO TO A COLLABORATION WITH CONVERSE, AND COLOR-BLOCK KICKS PUNCHED UP BURBERRY'S RUNWAY. THIS FALL, MARKUS LUPFER OFFERS CRIMSON EMBROIDERED SNEAKERS, AND JEREMY SCOTT, ON THE HEELS OF HIS UNISEX PERFUME FOR ADIDAS, REINTRODUCES HIGH-TOP WEDGES FOR MOSCHINO. THE ATHLETIC SHOE'S STATUS AS CULTURAL ICON IS CONFIRMED WITH "OUT OF THE BOX: THE RISE OF SNEAKER CULTURE," AN EXHIBITION OF 140 PAIRS—1980S HIP-HOP AND HAUTE COUTURE INCLUDED—AT THE BROOKLYN MUSEUM (JULY 10–OCTOBER 4; BROOKLYNMUSEUM.ORG). AS CURATOR ELIZABETH SEMMELHACK WRITES IN THE SHOW'S CATALOG (SKIRA RIZZOLI), "A PICTURE MAY PAINT A THOUSAND WORDS, BUT TODAY, SO DOES A PAIR OF ORIGINAL AIR JORDAN IIIs."

A poster from the Brooklyn Museum exhibition.





Markus Lupfer sneakers from fall 2015.



Jeremy Scott's Adidas Originals fragrance.



WORLD CLASS

She's known for dazzlingly patterned interiors, rich with international crafts and embroideries (even on walls). So it's not surprising that Muriel Brandolini's new pop-up shop, Life, in Southampton, New York (through Labor Day), takes a global view of decor with items including director's chairs strewn with poppies and Vietnamese woven light fixtures and baskets (murielbrandolini.com).

BURBERRY: COURTESY OF BURBERRY; BOOK, BRANDOLINI: PAMELA COOK/STUDIO D; POSTER: COURTESY OF THE MUZEUM JIHOVÝCHODNÍ MORAVY, ZLÍN, CZECH REPUBLIC; LUPFER: COURTESY OF MARKUS LUPFER



A DESIGN FOR DINING

This summer's Expo 2015 in Milan, the present-day incarnation of the World's Fair, boasts an ambitious agenda: "Feeding the Planet. Energy for Life." But a commemorative collection of tabletop accessories from Design Memorabilia offers a far more approachable way to think about eating and entertaining at home. The inaugural line, De Gustibus, available at the MoMA Store, features tableware created by a roster of Italian design greats. Highlights include a 1970 flatware design from Gae Aulenti, a Michele De Lucchi candleholder with a clip mechanism, and an ice bucket that siphons off meltwater by Rodolfo Dordoni (momastore.org).



Michele De Lucchi candleholder. Above left: Rodolfo Dordoni ice bucket.



Gae Aulenti flatware.

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WHAT'S HOT

DISPATCHES FROM THE WORLD OF DESIGN



CAMP FOLLOWER

The classic camp bed has been given a glamorous upgrade by Bottega Veneta, turning the summertime staple into a striking occasional piece for indoors. The bed's woven surface is inspired by the company's signature *intrecciato* technique; it folds down the middle and comes complete with a pillow. Linen with a leather border on a brushed steel frame, front, costs $15,100; suede with a bronze-finished frame costs $16,900. A black leather version is also available. Each measures 78.5″ w. x 27.5″ d. x 16.5″ h. *646-292-5817; bottegaveneta.com*

PRODUCED BY MELISSA COLGAN

PAMELA COOK/STUDIO D

WHAT'S HOT

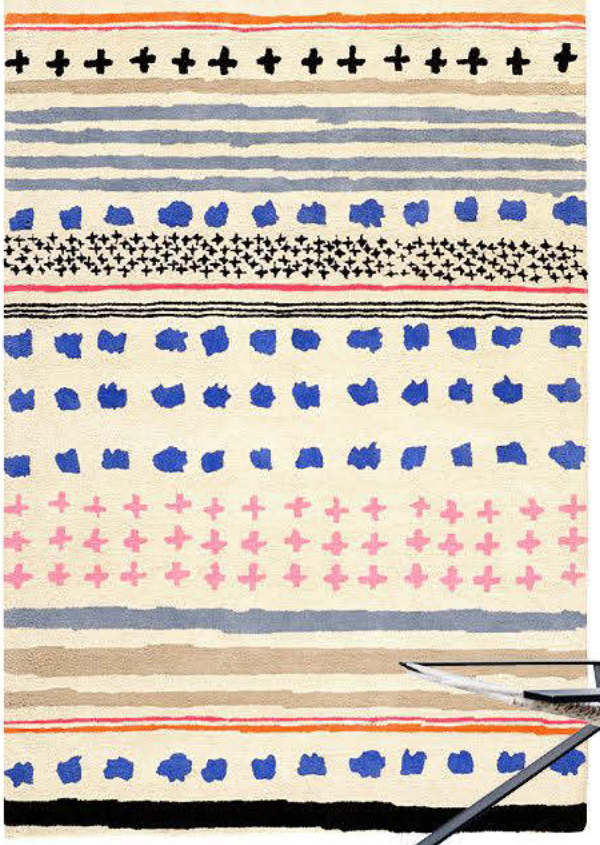
1 / TOUJOURS PROVENCE
French fashion designer Inès de La Fressange brings the clear colors of her beloved Provence to a rug for Toulemonde Bochart. Made of hand-tufted cotton, it measures 2′4″ x 3′9″ and costs $839; a 5′7″ x 7′10″ version is $1,230. Custom sizes are available.
305-373-4422; spacelighting.com

2 / STRINGS ATTACHED
The El Pistolero chair, by Oo-d-a Studio, echoes the San Diego firm's ultramodern architecture. A blackened steel frame is paired with a springy seat hand-fashioned from hemp cords; leather belting is also offered. It measures 33″ w. x 36″ d. x 36″ h. and costs $3,500.
619-454-7306; oo-d-a.com

3 / HEAVY METAL
Italy-based design couple Draga Obradovic and Aurel K. Basedow have created the luxe Loren cocktail tables for Baxter. An antiqued copper top with a glossy steel base, left, measures 20″ dia. x 18″ h. and is $4,300; an oval antiqued brass top with a burnished brass base measures 35.5″ w. x 20.5″ d. x 12.5″ h. and costs $5,240.
212-685-0800; ddcnyc.com

4 / CROSS-PURPOSES
Made of whitened beech, the asymmetrical leg bracket of Horm's J-Table contrasts with the white lacquered top and doubles as a bookshelf; the table measures 55″ w. x 31.5″ d. x 29.5″ h. and is $2,688; two larger sizes, as well as a Mocha-finished bracket, are available.
horm.it/en

5 / ON TARGET
Brooklyn design team Fredericks & Mae's collection of handmade classic games includes a brightly colored dartboard crafted from Baltic birch and silk-screened cork. It measures 18″ dia. and costs $140. An accompanying set of three 8″ maple-and-feather darts is $60.
212-343-0033; michelevarian.com


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5: PAMELA COOK/STUDIO D

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WHAT'S HOT



1



2



3



4



5

1 / **SEEING THE LIGHT**
To create a light fixture for the restoration of Rudolph Schindler's 1944 Bethlehem Baptist Church in Los Angeles, Brendan Ravenhill channeled the modernist architect's pared-down style. The aluminum-and-steel Church chandelier uses 40-watt incandescent bulbs and comes in a range of finishes, including black and brass, shown. It measures 68″ w. x 68″ d. x 10″ h. and costs $4,100.
323-977-8532; brendanravenhill.com

2 / **RING BEARER**
Venetian designer Carlo Moretti's playful handblown Ring glasses feature a band of color—including white, red, and green, shown—and a deep indentation in the base. Made of Murano crystal, each glass measures 3″ dia. x 3″ h. and costs $120.
855-811-1731; nestcasa.com

3 / **FROZEN MOTION**
Designer Elyse Graham was inspired by natural cave stalactites for her Drip mirror, made from layers of poured resin. Shown in Mimosa, one of four colors, it measures 30″ dia. and costs $1,250; two smaller sizes and custom colors are also available.
323-908-0828; elysegraham.com

4 / **TAKING THE STAGE**
Soane Britain modeled its Bookcase Etagere after a 19th-century French unit. Crafted from tubular and sheet brass, the modular unit measures 37.5″ w. x 16″ d. x 82″ h. and costs $16,458. Topkapi gilt lacquer, shown, is one of a range of finishes. A narrow version, custom sizes, and wood and leather shelves are also offered.
646-201-9553; soane.com

5 / **LONG SHOT**
Canadian maple forms the frame of Plum Furniture's elongated Reese Bench, a 96″ w. x 24″ d. x 23″ h. sofa that evokes traditional English forms. Shown upholstered in Two Sides, part of Holly Hunt's Great Plains fabric line, the sofa can be covered in c.o.m. It costs $5,990.
800-275-8654; myplumdesign.com

2, 3: PAMELA COOK/STUDIO D



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WHAT'S NEXT



Pastry Cakes, 1881.

STREET VIEW

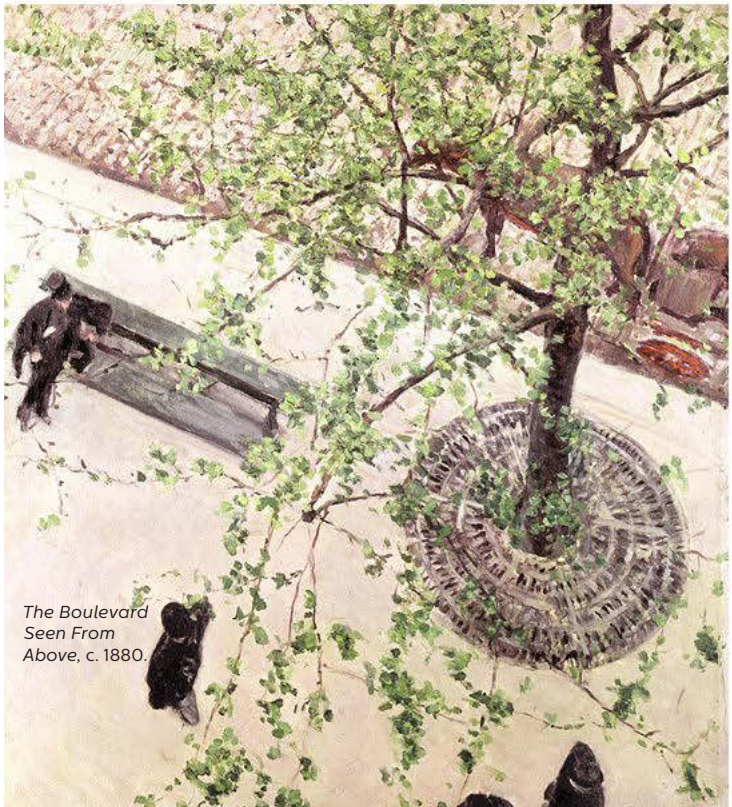
As Paris entered the modern era, painter Gustave Caillebotte captured the loneliness and alienation of urban life



Interior, Woman at the Window, 1880.

Born wealthy, the artist Gustave Caillebotte amassed a top-notch collection of paintings by his peers that he later bequeathed to the French government. These works, which now form the core of the Musée d'Orsay's Impressionist holdings, included Renoir's 1876 panorama of one of Paris's premiere pleasure gardens, populated by dancing lovers and finely dressed conversationalists. The same year, Caillebotte painted *The Pont de l'Europe,* a strikingly different view of the newly modernized capital. On a baldly sunny day, pedestrians cross an imposing iron bridge over a railway yard, their preoccupied, distant gazes never meeting. One figure—possibly Caillebotte himself—is a model of the idle flaneur; another leans on the guardrail, looking bored and fatigued.

For nearly a century after Caillebotte's premature death in 1894, his work was typically derided or overlooked. (The fact that most of it was out of view in private collections didn't help.) A new wave of critical interest resulted in a landmark retrospective at the Brooklyn Museum in 1976, and Caillebotte's star has continued to rise. Now, an exhibition of 50 paintings at the National Gallery of Art in Washington, D.C.—including *The Floor Scrapers* and *Paris Street; Rainy Day,* two of his most significant works—suggests he was an artist surprisingly in tune with our own anxious age. His men and women look melancholy and isolated; they frequently stand at windows or on balconies, lost in thought. In one work, an exhausted nude reclines on a sofa, shielding her eyes from the light; in another, a couple sit reading, in separate worlds. Caillebotte embraced disorienting perspectives—a boulevard is depicted from overhead, Google Earth–style—and eccentric still-life subjects, such as a grisly carcass in a butcher shop. His technique may not have been as groundbreaking as that of Monet or Cézanne, but these intense paintings reveal a subtly inventive and intriguingly off-kilter artist (through October 4; nga.gov).



The Boulevard Seen From Above, c. 1880.



Portrait of Monsieur R., 1877.

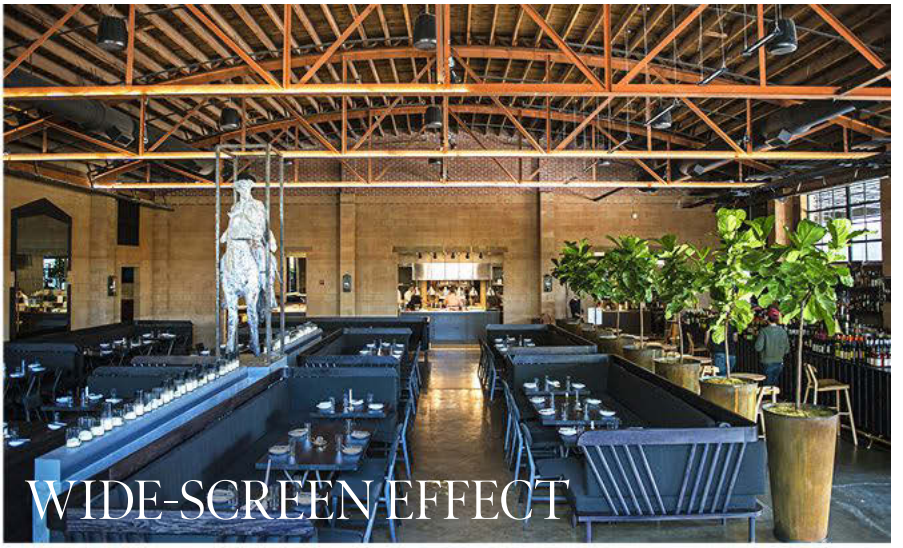
CLOCKWISE FROM TOP: BRUCE TOLL; PRIVATE COLLECTION; PRIVATE COLLECTION © COMITÉ CAILLEBOTTE (2)

PRODUCED BY PETER TERZIAN

SEA CHANGE

Renowned for sumptuous dinnerware and tabletop accessories, L'Objet is celebrating coastal living with the opening of its first brick-and-mortar store, L'Objet a la Plage. The Southampton, New York, boutique carries a selection of exclusive home goods, from handmade beach chairs by Segno Italiano to custom-crafted Fortuny surfboards, as well as lighting, mirrors, cashmere throws, and Limoges porcelain (l-objet.com).





WIDE-SCREEN EFFECT

FOR HIS NEW NASHVILLE RESTAURANT, 5TH & TAYLOR, CHEF DANIEL LINDLEY TEAMED WITH LOS ANGELES DESIGNER RUTH DE JONG, WHO HAS NOT ONLY FASHIONED INTERIORS FOR CALIFORNIA EATERIES BUT ALSO ART-DIRECTED FILMS FOR PAUL THOMAS ANDERSON AND TERRENCE MALICK. THE ALL-AMERICAN RESTAURANT, HOUSED IN A CENTURY-OLD WAREHOUSE, IS PRESIDED OVER BY A STATUE OF GENERAL FRANCIS NASH, THE CITY'S REVOLUTIONARY WAR–ERA NAMESAKE (5THANDTAYLOR.COM).



Details from *Analogue*.



DISAPPEARING ACT

Throughout the first decade of the 21st century, artist Zoe Leonard watched as her beloved neighborhood, the Lower East Side of Manhattan, lost many of its long-established corner markets and mom-and-pop stores to the forces of gentrification. Armed with a 1940s Rolleiflex camera—and inspired by the work of Eugène Atget, whose luminous photographs captured a vanishing fin de siècle Paris—Leonard set out to document the handmade signs and haphazard window displays of her local storefronts before they disappeared. The project took on a life of its own, as Leonard traveled around the world to trace the concurrent circulation of cast-off clothes and goods to such far-flung places as Mexico City, Eastern Europe, and Uganda, where they are sold at bazaars and street stalls. Leonard has arranged 412 of her photos into grids to form *Analogue*, an installation that makes its debut at New York's Museum of Modern Art. The many parts add up to a moving testament to a world in flux (June 27–August 30; moma.org).

5TH & TAYLOR: ROBBIE QUINN; ZOE LEONARD: THE MUSEUM OF MODERN ART, NEW YORK

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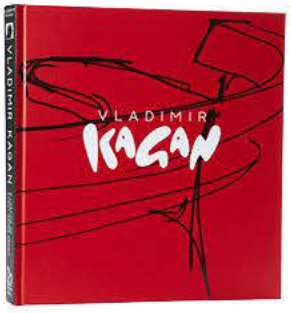
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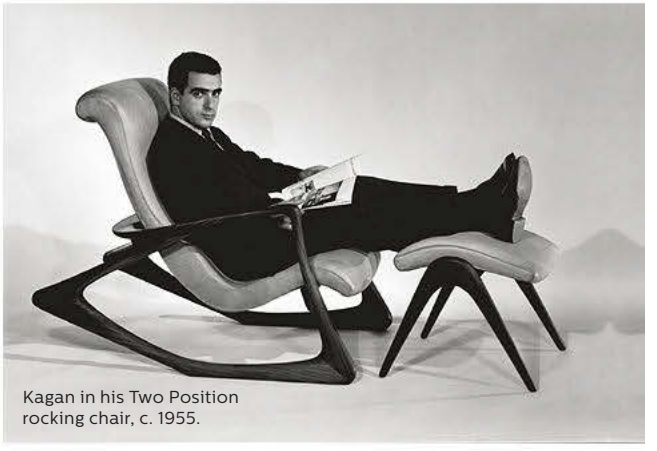


Vladimir Kagan's 2003 Comet sofa for Roche Bobois.

SHAPE-SHIFTER

With his curvaceous sofas, catcher's-mitt chairs, and tables with kidney-shaped glass tops and sculpted wood bases like streamlined tree branches, Vladimir Kagan helped define midcentury modernism—all while attracting such devotees as Marilyn Monroe and Gary Cooper. In *Vladimir Kagan* (Pointed Leaf Press), the designer, now 88 years old, chronicles his entire career: his apprenticeship as a young man working with his father, a Russian-born cabinetmaker; his mid-career commissions for the United Nations and Disneyland's House of the Future; the creation of his iconic Free Form sofas, designed to sit in the center of a room; and his recent projects, including art sculptures and a Gaudí-inspired building.





Kagan in his Two Position rocking chair, c. 1955.



STATION BREAK

THE BUS STOPS HERE: THE GREY, A VIBRANT NEW RESTAURANT IN SAVANNAH, GEORGIA, IS HOUSED INSIDE A 1938 GREYHOUND TERMINAL. NEW YORK CITY–BASED FIRM PARTS AND LABOR DESIGN HAS LOVINGLY RETAINED THE BUILDING'S BOARDING GATES AND GENTLY WORN TILE FLOOR (COMPLETE WITH THE BUS LINE'S RACING-DOG LOGO) WHILE ADDING SUCH RETRO-CHIC TOUCHES AS WHITE TILE WALLS AND DINER-STYLE BARSTOOLS. CHEF MASHAMA BAILEY, WHO PREVIOUSLY WORKED UNDER THE FAMED GABRIELLE HAMILTON AT MANHATTAN'S PRUNE, HAS DEVISED A MENU THAT TWEAKS SOUTHERN TRADITIONS AND FEATURES SUCH DISHES AS SIZZLING SMOKY PIG AND GRILLED SWEETBREADS (THEGREYRESTAURANT.COM).

LIVING ROOM: SYLVIE BECQUET FOR ROCHE BOBOIS; PORTRAIT: VLADIMIR KAGAN DESIGN GROUP; RESTAURANT: EMILY ANDREWS

WALK-IN AND STAY AWHILE



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Velours Palme velvet* by Eric Valero for Nobilis; nobilis.fr.

Palm Jungle wallpaper* by Cole & Son; leejofa.com.

Chimbarongo Triple wicker-and-recycled-plastic lamp by Alvaro Catalán de Ocón for PET Lamp; petlamp.org.

Ikebana porcelain plate by DeVine; devinecorp.net.

Canopy wallpaper* by Christian Lacroix for Designers Guild; designersguild.com.

Ceres IV peridot, beryl, and aquamarine earrings by Maja DuBrul; www.majadubrul.com.

RAIN-FOREST HUES

Designers are falling under the sway of the Brazilian jungle's moody blues and greens, bringing a tropical touch to fashion and the home.

BY MELISSA COLGAN

Cocos wallpaper in Midnight by Eskayel; eskayel.com.

The Book of Palms; taschen.com.

Premier Precious Butterfly 18k-white-gold watch by Harry Winston; harrywinston.com.

Palm chiffon dress by Matthew Williamson from spring 2015; matthewwilliamson.com.

Leaf Sled lounge chair by Arper; arper.com.

Tropical Girl elaphe sandals by Aquazzura; net-a-porter.com.

Sky and Palm Tree Head #1, 2012, by Yutaka Sone; davidzwirner.com.

Sagamore cotton* by Cowtan & Tout; cowtan.com.

Arbre de Vie Imprime silk* by Hermès; hermes.com.

Rain Forest wooden napkin rings by Kim Seybert; neimanmarcus.com.

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1

MAKING A SPLASH

A poolhouse is far more than just a place to dry off. It's the perfect summer sanctuary—stylish, comfortable, and convivial

1. Delphine and Reed Krakoff enlivened their 1970s poolhouse in Southampton, New York, with a custom-made Pippa bench by Hermès, a cocktail table by Albrizzi, and a 1950s sofa by French designers Adrien Audoux and Frida Minet. Tord Boontje's Blossom chandelier by Swarovski hangs overhead; the 1930s torchères are by Serge Roche, and the painting is by Friedel Dzubas. 2. Steven Gambrel modeled the neo-Regency poolhouse at his house in Sag Harbor, New York, after a 1930s outbuilding at the former Hollywood home of film director George Cukor. Overscale trelliswork adorns the walls, and the roof is of lead-coated copper. ▷



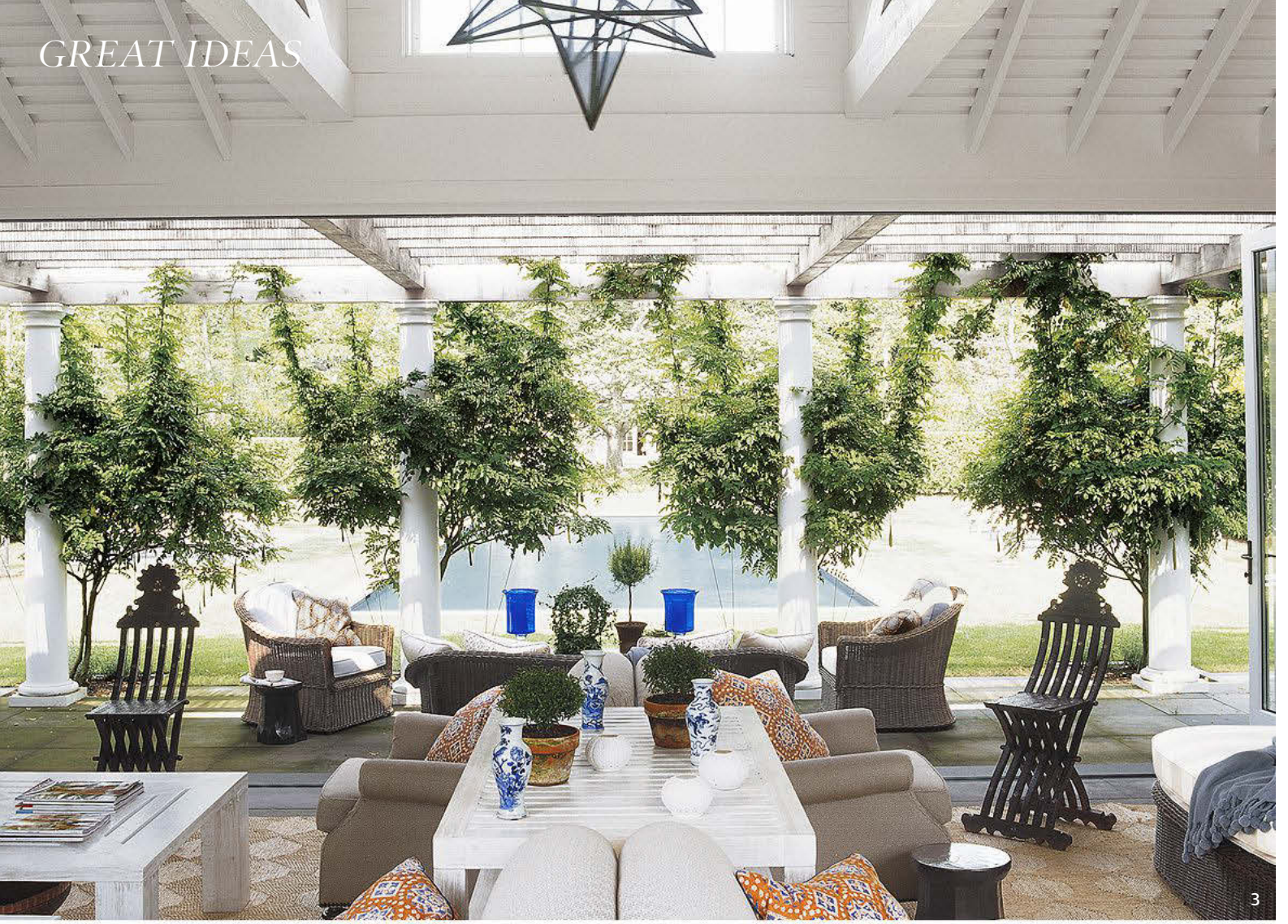
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FROM TOP: REED KRAKOFF; WILLIAM WALDRON

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3



4

3. An open-air poolhouse designed by Jeffrey Bilhuber in Bridgehampton, New York, is comprised of seating clusters, with slatted tables by Bilhuber and club chairs by Walters Wicker. 4. The windows of nightclub owner Jaouad Kadiri's pool pavilion in Marrakech are shaped like Arabic scent bottles. The banquette's pillows are covered in silk sari fabrics. 5. At his weekend home in Southampton, public-relations executive Scott Currie transformed the garage into a poolhouse. The walls are painted in Benjamin Moore's Harbor Haze and the doors in Spellbound; the floor is paved in bluestone. ▷



5

CLOCKWISE FROM TOP: PIETER ESTERSOHN; ROGER DAVIES; HENRY BOURNE


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6. At his Trancoso, Brazil, getaway, designer Sig Bergamin paired upholstered cushions of his own design with other blue and white–striped fabrics to unify the seating area of his poolside terrace. 7. White walls, high ceilings, and folding doors create a breezy atmosphere in the lounge area off the pool at the St. Barts escape of Marianne Brandi and Keld Mikkelsen. The cushions are by the Danish couple's fashion and home-goods label, Day Birger et Mikkelsen, and the chairs and stools are Spanish Colonial antiques from the Philippines. 8. Designer Kenneth Alpert crafted a dining area ideal for plein air entertaining in the Long Island, New York, poolhouse of fashion designer Dennis Basso. Wicker beech chairs by Janus et Cie with cushions of a Sunbrella fabric surround three pedestal tables by McKinnon and Harris. 9. On a private island off the coast of Fiji, entrepreneur David Gilmour and his wife, Jill, fashioned a pavilion for their home, called Sega na Leqa, using many indigenous materials. The dining table is mahogany, and the armchairs are by Dedon from Janus et Cie. The boat model overhead was made by a local artisan, and the floors are ebony-stained bamboo. ■


7


8


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CLOCKWISE FROM TOP: SIMON UPTON; ERIC PIASECKI; SIMON UPTON; GAELLE LE BOULICAUT

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1. Nashville.



REESE WITHERSPOON

12 THINGS SHE CAN'T LIVE WITHOUT

For actress Reese Witherspoon, the idea of creating a lifestyle brand began with her new Nashville home. "I started looking around for little things that reminded me of Southern traditions, like monogrammed napkins and silver julep cups," says the Hollywood A-lister. When she couldn't find the perfect resource, she launched her own. Witherspoon's new label, Draper James, provides one-stop shopping for her modern take on genteel Southern style, from eyelet dresses and pearl earrings to a sterling magnolia-shaped bowl by a Charleston silversmith. This fall, she'll open a Draper James boutique in Nashville designed by Mark D. Sikes, who is also helping with her house. "We are aiming for that mix of traditional and contemporary that says, 'I love where I am from, but I have also traveled the world,'" she says. **INGRID ABRAMOVITCH**


4. Royal Staffordshire transferware.

5. Bielecky Brothers wicker chair.




12. Eight Point Star quilt.


10. Magnolia blossoms.



9. Jenny Williams's book.

2. Café Du Monde coffee and chicory.

7. Laguiole flatware.


8. Blackberry Farm.

6. Fruit tea punch.




11. Draper James mint julep cup.

1 / **NASHVILLE**
The city has a sense of ease. It's where I grew up, so I'm biased.

2 / **CAFÉ DU MONDE'S COFFEE AND CHICORY BLEND**
I like to prepare it in a French press.

3 / **THE WHITNEY MUSEUM OF AMERICAN ART**
An incredible jewel at the end of New York City's High Line.

4 / **ROYAL STAFFORDSHIRE TRANSFERWARE IN RED**
My grandmother gave me her set when she passed away. I keep it in a blue cabinet, so the red pops.

5 / **BIELECKY BROTHERS WICKER CHAIRS**
They are such works of art. I especially love them painted.

6 / **FRUIT TEA PUNCH**
From Nashville's Loveless Cafe, made with tea, juice, and cinnamon.

7 / **LAGUIOLE FLATWARE**
It's like a great accessory—it goes with everything.

8 / **BLACKBERRY FARM IN TENNESSEE**
My favorite vacation spot.

9 / **BLOGGER JENNY WILLIAMS**
For Christmas, my husband commissioned portraits of my three kids from the Brooklyn artist behind What My Daughter Wore.

10 / **MAGNOLIA TREES IN BLOOM**
Only in the South. Everywhere else, they look too skinny.

11 / **DRAPER JAMES MINT JULEP CUP**
I use them for little bouquets or cocktails served with fresh mint.

12 / **EIGHT POINT STAR QUILT FROM MARCH IN SAN FRANCISCO**
Like the ones I had on my childhood bed.

PORTRAIT: FAITH-ANN YOUNG; 1, 10: GETTY IMAGES; 2, 9: PAMELA COOK/STUDIO D; 8: BEALL + THOMAS PHOTOGRAPHY



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Carnac, 2011.

OLIVE AYHENS

Though she's based in Brooklyn, this peripatetic painter finds as much inspiration in stark, remote landscapes as she does in the chaos of daily urban life. BY VICKY LOWRY

The art market doesn't always play nice. While some artists rise swiftly, like fresh Champagne bubbles, to prominence and prosperity, others, just as radiantly talented and productive, can toil for years without the recognition they deserve.

Olive Ayhens falls in the latter category. The California-born, New York–based painter has been drawing her whole life (high-school biology class was fertile ground for early, inventive doodles). And while her résumé is top-loaded with awards, grants, and residencies, the artist remains an idiosyncratic, nomadic presence in her field.

By the age of 18, Ayhens, who grew up in Oakland, knew she would be an artist and trained at the prestigious San Francisco Art Institute. At the time, she recalls, "the old-guard Abstract ▷

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Expressionists were at war with the minimalists, and I was neither." But she was able to paint all day, and her figurative drawings caught the notice of curators. Philip Linhares, the former longtime chief curator of art at the Oakland Museum of California, was an early champion. "She has a fantastic imagination," says Linhares, who acquired a 2003 piece, *Crashing the Canyon,* for the museum. "Her paintings are very elaborate and emotional. They have a California sensibility with fantasy and spiritual qualities. They certainly don't follow the cool, New York way of making art."

Like the Post-Impressionist French painter Bonnard, Ayhens uses sketches and sometimes photographs as a starting point, but she also relies on the memory of scenes and elements of her life, as well as the pure creativity of "made-up things," which all come elaborately and vividly alive on the canvas. The crenellated arches and domes of Moorish architecture, seen during a residency in Spain, form the lively backdrop of her dreamlike 2013 painting *Memories of Beasts Past*. Those beasts, curled in repose or leaping in flight, include a menagerie of real pets and fictional creatures.

Another work, *Flecks in the Foam,* influenced by an enormous building in New York City's Chinatown that Ayhens glimpsed while riding the subway, portrays a sea of skyscrapers swaying ▷



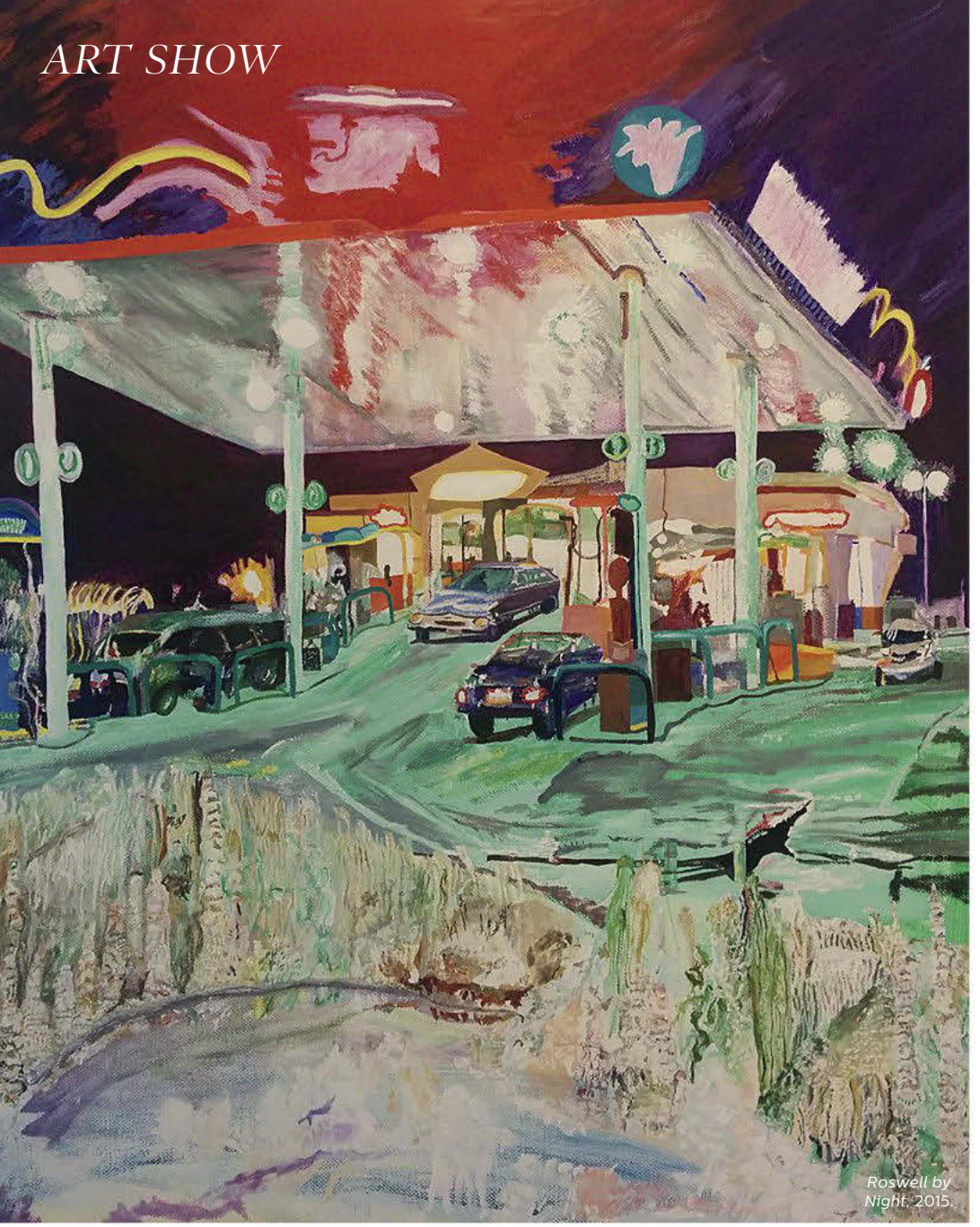
Interior Wilderness, 2008.



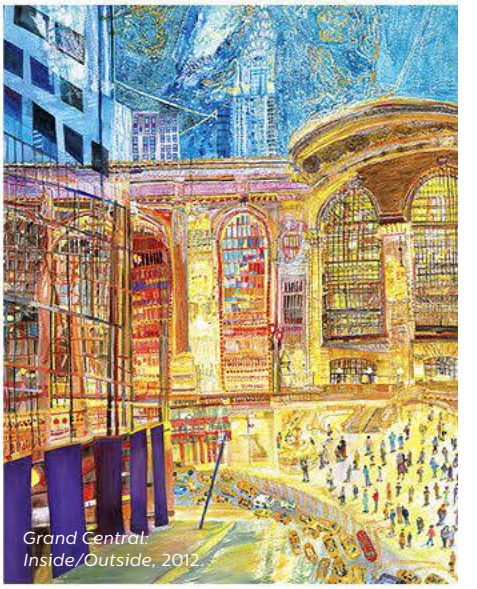
Bitter Lake, 2014.

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Roswell by Night, 2015.



Grand Central: Inside/Outside, 2012.

precariously in the background, with a giant wave crashing along the shore. It was painted in 2012, but before Hurricane Sandy ripped through the city.

A deep concern for the environment—"the duality of nature versus the industrial complex," as her New York dealer, Lori Bookstein, puts it—is a prominent theme for Ayhens. She got a bird's-eye view of that fragile balance while working in a studio, awarded to her through a grant, in the World Trade Center. (She vacated it just months before the towers were destroyed.) Up there Ayhens trained her eye, using binoculars, on city and sea. "It was like looking under a microscope," she recalls. "All those different patterns of skyscrapers are like a fabric."

What saves her postapocalyptic imagery from being too worrisome are the hallucinogenic, confectionary hues she employs with such assuredness. A girlish pink, the color of candy hearts, infuses *Computer Lab*; fuchsia midcentury-modern chairs (Ayhens happens to love furniture design) recall blooming flowers amid the cacti of *Remembering My Chickens*. "It might sound pretentious, but I feel like color is my first language," she says. "I like to extend it and isolate it."

Ayhens recently returned to her Brooklyn apartment after a residency in Roswell, New Mexico, and she says she is brimming with ideas for new works. "I thought I was finished being inspired by New York, but my brain is stirring right now. All these images knock me out, and I know I want to do something with them," she explains. "I just hope I live a really long life," she adds, laughing, "to get them all down." ■

Scan the image above to view more of the artist's work



Outskirts of Roswell, 2014.

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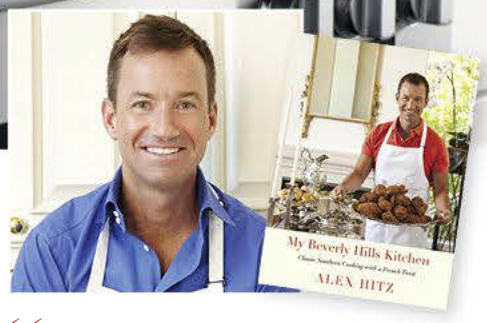
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ALEX HITZ, AUTHOR OF "MY BEVERLY HILLS KITCHEN," ON

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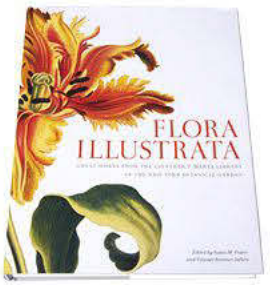


LONG ON A GARDEN FOR ALL

"A botanical garden is more than a pretty place," says Gregory Long, president and CEO of the New York Botanical Garden. "It's a museum of plants." The Bronx garden, which will celebrate its 125th anniversary next year, is spectacularly beautiful, of course—from the Peggy Rockefeller Rose Garden, which was designed in 1916 by the legendary Beatrix Farrand, to the heirloom daylilies that bloom on the grounds all summer. But under Long's stewardship, the garden has also become renowned for its scientific-plant research, rare-book library, and children's programs. The latest coup: a grant from Google and the Sloan Foundation to create a definitive online resource of all the flowering plants in the world. **INGRID ABRAMOVITCH**



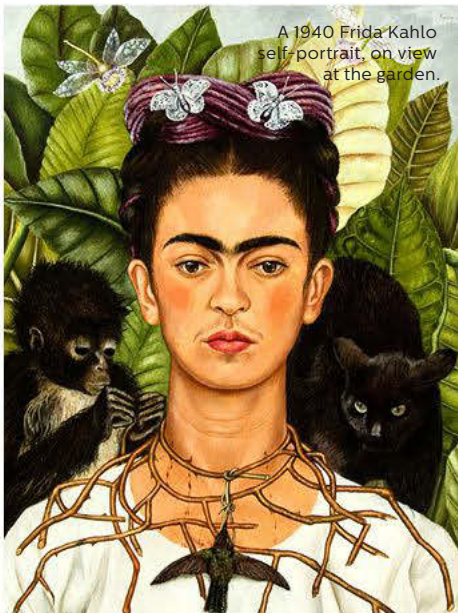
The New York Botanical Garden's Native Plant Garden.



A new compilation of images from the garden's library.



The conservatory.



A 1940 Frida Kahlo self-portrait, on view at the garden.

GROWTH PATTERNS

• When I started here 26 years ago, conservation was mainly about wildlife and saving the rain forest. Today, there is much more awareness about the importance of plants. Our audience is broader than it used to be.

• American gardeners are not as interested anymore in the Anglo-American style—roses, delphiniums, and mixed perennial borders. Britain doesn't have our rough winters and hot summers. Americans are now using our native plants. In places like California, they're xeriscaping with wonderful plants that don't need much water, such as cacti and succulents.

• There is a big trend lately to eliminate the suburban lawn. I'm not sure how well that is really going. To be honest, I'd regret the loss of lawns. They are useful in garden design, and I think they're beautiful, but they do have to be rethought for environmental considerations, and I accept that.

SEEDS OF CULTURE

• When I arrived, the Botanical Garden was not in great shape. We've restored more than 150 acres, including the conifer arboretum, the azalea garden, and the crab-apple collection. Now we're doubling the lilac trees from 250 to 500.

• Our allée of American tulip trees was planted in one set in the early 20th century, from cuttings made from trees in our forest. Our large white sycamore trees date from the 18th century. The big black oak tree at the foot of Azalea Way is from the late 17th century.

• We pioneered the idea of a botanical garden curating exhibitions about cultural figures. We see it as a window into their domestic and intellectual lives. The first one was on Charles Darwin, who started out as a botanist. This summer, we have an exhibition on Frida Kahlo. We re-created her garden at her home in Mexico City from old photographs and by identifying the plants in her paintings.

NATIVE ROOTS

• The new American garden style looks back to the modernist garden aesthetic of Germany in the 1930s. It was introduced to the U.S. by the firm Oehme van Sweden. Our native-plant garden, which opened two years ago, was designed by that company's Sheila Brady, who is one of the principal exponents.

• Europeans have also become interested in the new American garden style. In England, there is Tom Stuart-Smith, who created a garden at Windsor Castle for the Queen. The most famous is Piet Oudolf, who is Dutch and uses American prairie plants like joe-pye weed and daylilies in these big naturalistic sweeps. We have a new border designed by him.

• Vegetable gardening is a major trend. In our family garden, we teach kids to grow and cook vegetables. Those programs are always sold out. We're building a new Edible Academy, and soon we'll be able to handle 100,000 people a year—but even that won't be enough to meet the demand.

NOVEL APPROACH

• There is a new philosophy called the novel ecosystem. Proponents believe in letting invasive species commingle with native species. There are no rules. You let happen what will happen. We might take a patch at the south end of the Botanical Garden to try it out.

• The novel ecosystem people consider us traditional and boring because we try to reestablish historic habitats: removing invasive species from our forest, growing oak trees from our own acorns.

• We believe in being organic, but you just can't run a big, gorgeous garden like this on a strictly organic basis. The roses have to be beautiful. We try to grow disease-resistant varieties. We use integrated pest management, where you might use an insect, like a winged moth for example, to fight another pest that is damaging plants.

NATIVE PLANT GARDEN: ROBERT BENSON; BOOK: PAMELA COOK/STUDIO D; CONSERVATORY: SERGI REBOREDO/VWPICS/REDUX; PAINTING: HARRY RANSOM CENTER, THE UNIVERSITY OF TEXAS AT AUSTIN, © 2015 BANCO DE MÉXICO DIEGO RIVERA FRIDA KAHLO MUSEUMS TRUST, MEXICO, D.F./ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. FOR DETAILS, SEE RESOURCES



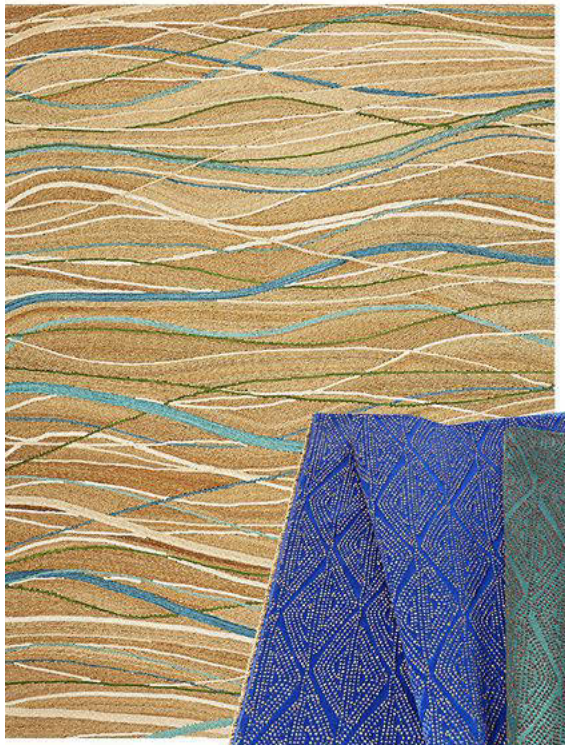
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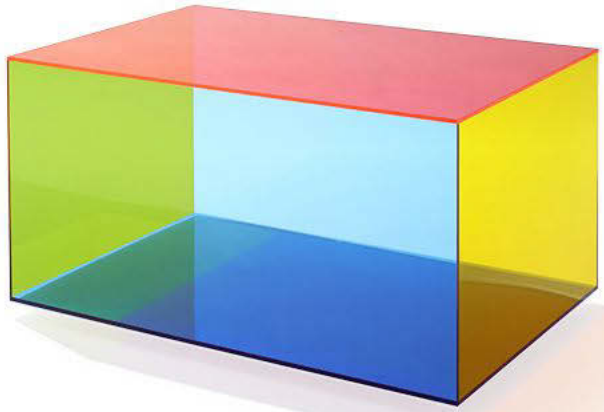
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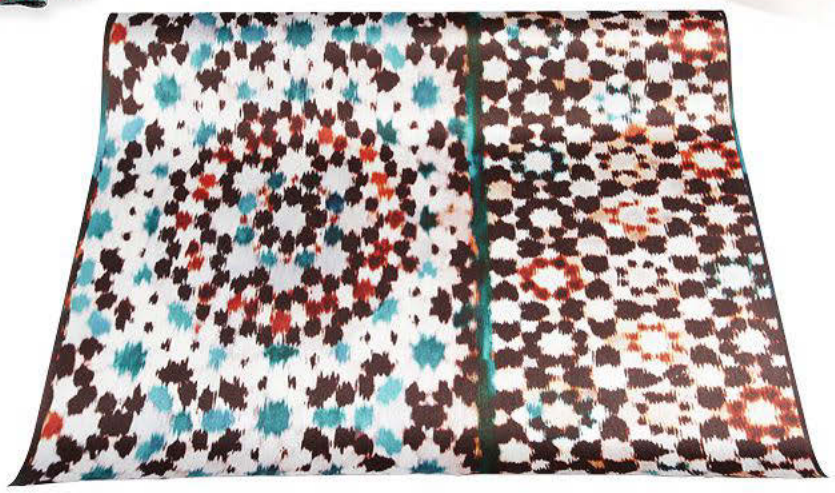

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1 Oscillation, part of **Patterson Flynn Martin**'s Rhapsodic collection of abaca rugs handwoven in Indonesia, was inspired by the movement of waves. Custom sizes and colors are available; 9′ x 12′ is shown in Sea. 212-688-7700; pattersonflynnmartin.com. 2 The sleek Tazza Two-Tier chandelier by **Zia Priven** is made of steel and comes in a white, shown, or black powder coating or a range of other metal finishes. The fixture measures 48″ dia. x 52″ h. and can be outfitted with metal or glass shades. 818-765-2777; ziapriven.com. 3 **Florence Vermelle**, artistic director of **Misia Paris**, has created a sumptuous new textured satin, Paco's Suit, modeled after African statuary that once belonged to Ernest Hemingway. Sapphire and Jade, shown, are two of six colorways. 800-627-8724; misia-paris.com. 4 San Francisco–based designer **Gary Hutton** plays with color and reflection with his Chroma coffee table. The 30″ w. x 20″ d. x 16″ h. acrylic form sits atop a recessed white acrylic base; custom sizes are available. 310-278-2456; thomaslavin.com. 5 The Lodge collection, **Pinto Paris**'s first outdoor furniture line, includes an armchair with a patinated brass frame and cork armrests. It measures 26″ w. x 34″ d. x 32″ h. and is covered in an all-weather fabric by **Le Manach**. 011-33-1-40-13-00-00; pintoparis.com. 6 Oudayas, a new wallcovering in **Élitis**'s Libero collection, evokes Moroccan *zellige* tilework. The 53″ w. polyester rolls come in five colors; RM 804 65 is shown. 800-916-2036; elitis.fr.

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3, 6: PAMELA COOK/STUDIO D

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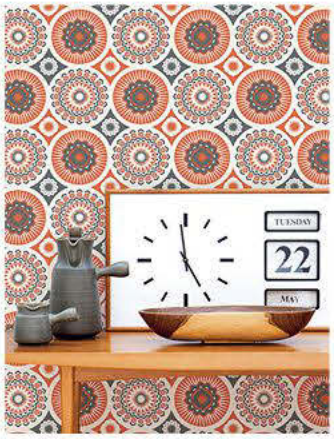
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THE TOP 10 BAR CARTS

Designers Lindsey Coral Harper and Patrick Mele toast these practical, portable, and eminently stylish pieces that are sure to get the party rolling

Nothing adds life to a room like a bar cart. Even when quietly tucked into a corner, a wheeled trolley laid with beautiful glasses, bottles, and an ice bucket sends a signal of promise. "It says your host knows how to live—and is ready to entertain at a moment's notice," explains designer Patrick Mele.

Once a fixture of the American living room, the bar cart has made a comeback over the last decade. And while the influence of Don Draper has played a part, there are other reasons why the portable bar has become a necessary luxury. "It transforms any room into an entertaining space," says designer Lindsey Coral Harper. "It can also display any number of things." A cart can be repurposed as a bookshelf, a side table, even a bathroom étagère.

With so many options now available, it's easy to find a cart that suits your style, whether traditional, minimalist, or *Mad Men*. But don't forget to dress it to the hilt. "Styling a bar cart is an art," says Harper. "It should seduce." ▷

TEXT BY CATHERINE HONG / PHOTOGRAPHY BY DAVID A. LAND / PRODUCED BY ORLI BEN-DOR

THE EXPERTS

LINDSEY CORAL HARPER
This Georgia native creates interiors full of pattern and color. She worked for Richard Keith Langham before starting her New York City design firm in 2007 and is the cofounder of Lamshop, a bespoke furniture line. *lchinteriors.com*

PATRICK MELE
Known for sophisticated rooms that honor tradition without being stuffy, this veteran of Ralph Lauren and Kate Spade has designed residences in New York, London, and Sardinia. *patrickmele.com*

HAIR AND MAKEUP BY REN HUESTLER

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30GY 31/202 **Garden Path**

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1 / **BAR CART NO. ONE BY THE NEW TRADITIONALISTS**

LCH: This is the mother of all bar carts! It's made of black walnut, so it's heavy and substantial enough to hold its own in a great room or family room. Thanks to that removeable butcher-block top, you can even use it as a small kitchen island.
PM: It would be perfect for outdoor entertaining, like at a barbecue. Everything is well thought out, from the towel bars to the adjustable shelves. The solid wheel almost has a Constructivist look. And I love the color—it's a terrific red.
$2,500; 42″ w. x 24″ d. x 39″ h.; thenewtraditionalists.com



2 / **HACKNEY BAR CART BY HICKORY CHAIR**

LCH: I love the masculine brass accents and beautiful wood legs. At nearly 40″ it's quite tall, which makes it easy on the back and functional. It would be a natural for an office.
PM: Very midcentury. I can see it in a ranch-style beach house, where you'd have room to spread out. Even though it doesn't have the storage space of other carts, the large top makes up for it.
$5,220; 44″ w. x 21.5″ d. x 37.5″ h.; hickorychair.com



3 / **JACKSON BAR CART BY BARCLAY BUTERA**

LCH: The dark mahogany finish is handsome, but what really makes this piece is the antiqued-mirror top. Put your glasses and decanters on it, and they'll catch the light. This will be beautiful set up.
PM: I'm getting a sophisticated bachelor pad vibe. The brass gallery rail adds refinement. It's a great-looking piece that will make any room more put-together.
$1,599; 34″ w. x 18″ d. x 33″ h.; horchow.com



4 / **JOCELYN SERVING CART BY ETHAN ALLEN**

PM: This is a classic polished-nickel bar cart that could also work in a modern setting. It's got potential beyond cocktails. It would be elegant in a bathroom, for instance, stocked with towels and Q-tips.
LCH: It would also be attractive stacked with books. It's a very handsome and sturdy piece, with plenty of storage. It gives you a lot of look for the price. The leather on the handles is a luxurious touch.
$1,449; 42″ w. x 25″ d. x 36″ h.; ethanallen.com



5 / **BAR CART BY OOMPH**

PM: Most bar carts feel edgy, but there's a palpable sweetness to this wood one. The raffia bottom shelf and decorative cutout handles give it a feminine aspect. And I like how you can look through the glass on the top shelf to see what's on the bottom.
LCH: It's not too big or too small. The raffia adds a summery note. Depending on the color you choose—it comes in 16 shades—it can convey totally different moods.
$1,815; 30″ w. x 18″ d. x 35″ h.; oomphonline.com

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors. All measurements and prices are approximate.


Under $25.



6 / GIBSON BAR CART BY HOMART

LCH: This would be lovely in a sunroom, as the mango-wood shelves and the iron frame give it a relaxed indoor-outdoor feeling. In fact, if you didn't use it as a bar cart, it would be excellent for displaying potted plants.
PM: It's got a nice simplicity and compactness of form. They nailed the brass color of the frame. Honestly, at this price point you can't lose.
$470; 29″ w. x 18″ d. x 31″ h.; areohome.com



7 / MALACHITE BAR CART BY BRADSHAW ORRELL FOR CHELSEA HOUSE

LCH: Malachite is one of my favorite ways to add color and pattern to a room, and this faux malachite feels substantial. I like how the top lifts up, making the cart easy to clean.
PM: Definitely a glamorous choice—the color and finish are gorgeous. It's got great scale and nice geometry. I like the way the lines of the cart overlap one another.
$1,075; 36″ w. x 18″ d. x 37.5″ h.; chelseahouseinc.com



8 / CHARIOT BY GAMFRATESI FOR CASAMANIA

PM: What amazing form! It's not for everyone but would be the perfect accent in a modern setting. It sits low, so it's not ideal for standing and mixing cocktails, but it's great for serving.
LCH: This is a fun one. I see it by the pool in a chic L.A. backyard. The painted metal also comes in bright red or blue gray, and there's a version in natural oak for a toned-down effect.
$2,345; 29″ w. x 22″ d. x 24″ h.; propertyfurniture.com



9 / JONES BAR CART BY PLEXI-CRAFT

PM: This is very Mrs. Robinson. I picture it with rattan furniture and a Mongolian lamb rug, or in a stylish poolhouse. No detail has been spared—look at those solid brass handles and casters.
LCH: The whole cart is beautifully made. An instant classic. It's expensive, but you'll have it for a long time. When your glassware and bottles are placed against the brass and thick acrylic, they'll sparkle.
$7,775; 31.5″ w. x 18″ d. x 35″ h.; signature.plexi-craft.com



10 / TRAYS TROLLEY BY PIERO LISSONI FOR KARTELL

PM: If you're looking for a purely modern piece, this is it. It's streamlined and well-constructed. And I like how the shelves, which resemble lacquered Japanese trays, lift out.
LCH: The whole thing is nice and light. It's simple to wheel around—not every cart maneuvers so well. The three trays provide a lot of storage. It also comes in white, which I think would be equally chic.
$1,600; 31″ w. x 15.5″ d. x 28″ h.; kartell.com

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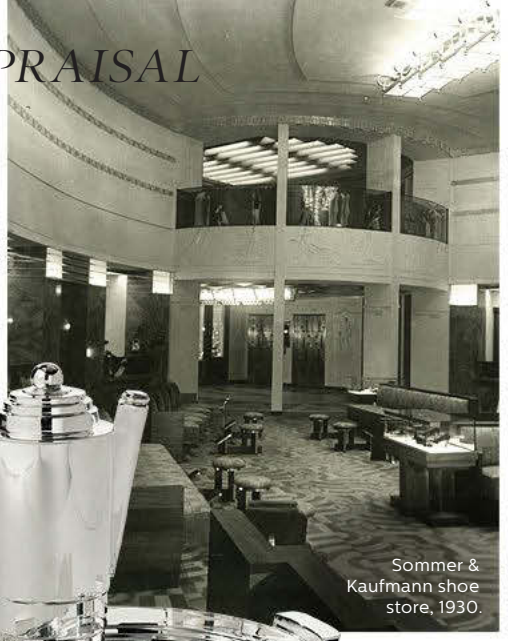
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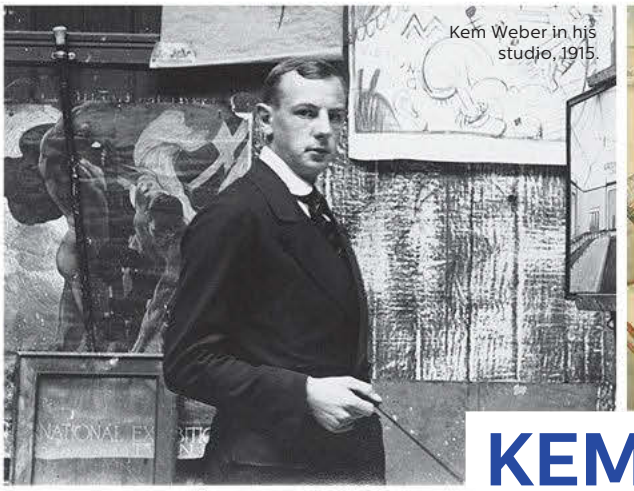
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Sommer & Kaufmann shoe store, 1930.

Silver-plate cocktail shaker and tray, c. 1928.



Kem Weber in his studio, 1915.



Furniture designs, 1935.

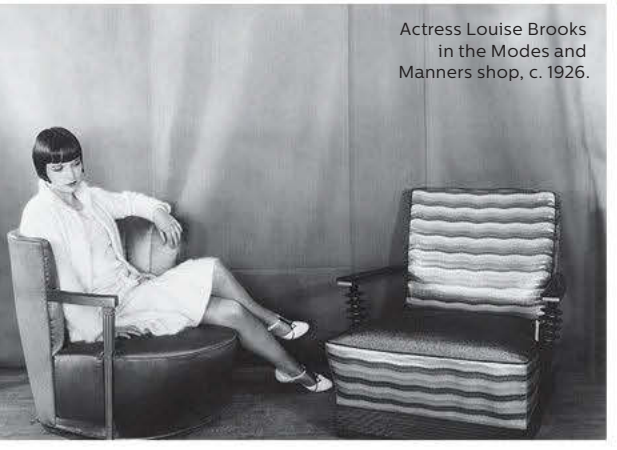
KEM WEBER

Long before midcentury modernism became popular, this German-born designer and architect brought streamlined style to Hollywood.

BY TIM McKEOUGH



A recreation room design, c. 1936.



Actress Louise Brooks in the Modes and Manners shop, c. 1926.



LC-52-A chair, made of steel and leatherette, 1935.

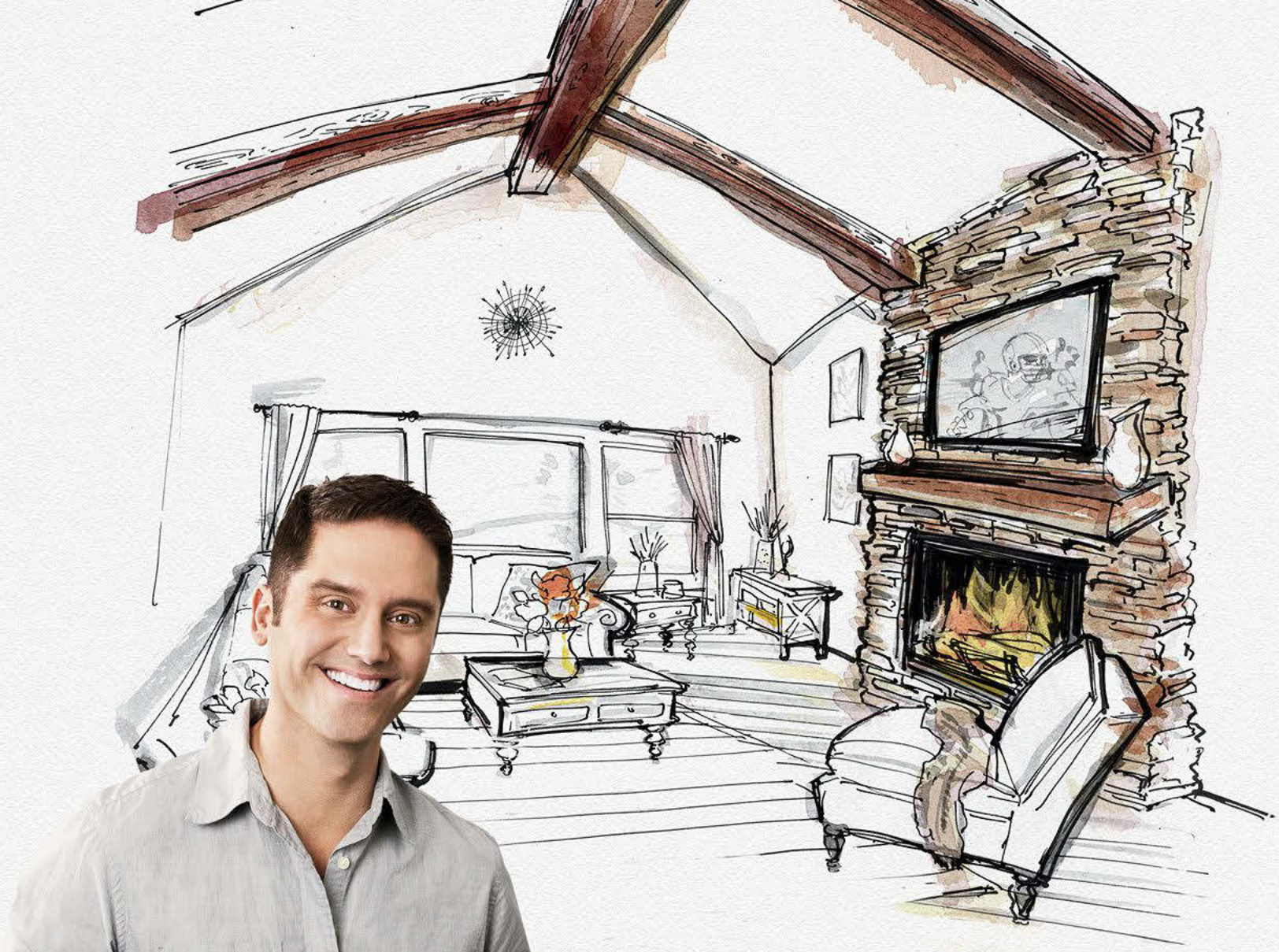
With a curvaceous wooden frame supporting a strong but springy cantilevered seat, the 1935 Air Line chair should have made Kem Weber an unforgettable figure of American modern design. It was a groundbreaking creation, gaining its strength from slender rails beneath the armrests that distributed stresses across the entire frame. More important, Weber designed it to be packed flat in a box and assembled at home without tools—a concept that wouldn't be popularized by Ikea until more than two decades later.

Today, Weber is relatively unknown outside collecting circles, but his chair is in the permanent collections of institutions such as the Museum of Modern Art, the Metropolitan Museum of Art, and the Victoria and Albert Museum. Nevertheless, it was a commercial flop—a story common to many of his most innovative ideas. When manufacturers across the country expressed little interest in producing the chair, Weber began making them himself, but he only ever sold a few hundred examples.

"He was 20 or 30 years ahead of his time," says Christopher Long, author of the new book *Kem Weber: Designer and Architect* (Yale University Press), a compelling tale of Weber's struggle to bring early modernist ideas to the U.S. "He was way ahead of public taste."

Still, the tastemakers of the day took note of his game-changing designs, including the LC-52-A chair for Michigan's ▷

SHOE STORE, FURNITURE DESIGNS, RECREATION ROOM: KEM WEBER PAPERS, ART DESIGN & ARCHITECTURE MUSEUM, UNIVERSITY OF CALIFORNIA, SANTA BARBARA, ©UC REGENTS; COCKTAIL SHAKER, CHAIR: COURTESY OF SOTHEBY'S NEW YORK





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Modular desk, made of sycamore, 1937.

WHERE TO FIND IT

Kem Weber designed furniture for a wide range of companies including the Grand Rapids Chair Company, Berkey & Gay Furniture, Mueller Furniture, S. Karpen & Bros., and Lloyd Manufacturing. But with the exception of his silver pieces, "his furniture is never marked with his name," says Peter Loughrey of Los Angeles Modern Auctions, so getting to know the designer's oeuvre is important for identifying the real deal.

- 1stdibs.com
- Los Angeles Modern Auctions, Los Angeles, 323-904-1950, lamodern.com
- Showplace Antique + Design Center, New York, 212-633-6063, nyshowplace.com
- Sotheby's, New York, 212-606-7000, sothebys.com
- Thanks for the Memories, Los Angeles, 323-852-9407, tftmmelrose.com

Lloyd Manufacturing Company, which featured a racy frame made from a single looping line of tubular steel and a comfortable upholstered seat. It was an infinitely more luxurious take on a Bauhaus concept and had the same appeal as a sports car.

"He became an incredible influence on subsequent designers," says Peter Loughrey, founder of Los Angeles Modern Auctions. "However, his own output and production were fraught with problems."

Born in Berlin in 1889, Weber began his career as a Californian visionary almost by accident. Trained as a traditional cabinetmaker and interior architect in his home country, Weber (who invented his first name by combining the initials of his three given names: Karl Emanuel Martin) was at first influenced by his teacher Bruno Paul, then a Biedermeier revivalist. In 1914, he traveled to San Francisco to install German exhibits at the Panama-Pacific International Exposition and got stuck—the beginning of World War I prevented him from returning home.

He married in 1918 and was hired in 1921 by Barker Brothers, the largest furniture company in Los Angeles, for whom he designed ornate pieces inspired by Spanish Colonial and Renaissance styles. He was promoted to head of design after only three months but quickly grew uneasy, wanting to create furniture with the bold lines and geometric forms that he'd been seeing in Europe and elsewhere in the U.S. Barker Brothers finally agreed to a modern offshoot after Weber visited the 1925 Paris Exposition, which captured international attention with glamorous displays of the new movement that would be dubbed Art Deco. The company opened its Modes and Manners shop the following year, which was designed by Weber and filled with his creations. It was a smash hit that led to numerous commissions for complete interiors, including the Mayfair Hotel in Los Angeles. "By the end of the 1920s, Weber was probably one of the best-known American designers," says Long.

Riding that wave of attention, Weber left Barker Brothers at the end of 1927 and established his own studio. In a flurry of activity, he set about designing everything from streamlined silver serving vessels to private houses and retail stores (including the Sommer & Kaufmann shoe store in San Francisco, where his comprehensive vision extended to window displays and shoe boxes). "He was an architect, interior designer, and industrial designer," says dealer Maddie Sadofski, co-owner of Thanks for the Memories in Los Angeles. "He did so many things that were right at the forefront." By 1930, however, the Depression put an abrupt end to his commissions.

Out of money and regularly skipping meals just to make ends meet, Weber got by with work as a teacher and as a set designer at Paramount Pictures. His fortunes improved in 1934, when he signed new contracts with American manufacturers, including his fruitful partnership with the Lloyd Manufacturing Company, for whom he began designing sinuous tubular steel chairs, sofas, tables, and daybeds. Other projects swiftly followed, including the largest of Weber's career—the complete design of a studio complex for Walt Disney.

During World War II, Weber poured his energies into a prefab housing system that could be rapidly assembled from plywood components. Believing he had devised a game-changing model for building, he was once again foiled by his own innovations—the structural engineers of the day had never seen anything like it and couldn't calculate the weight-bearing capacity of the roof. Conventional builders challenged the design, and orders failed to materialize.

At the end of the war, he left Los Angeles for Santa Barbara, where he worked on a smaller number of mostly architectural projects, which provided him with time to pursue his other passion—sailing—until his death in 1963. "Although his greatest contributions were in the '20s and '30s, he had a lasting impact on designers who were influential in the postwar period," says Wendy Kaplan, head of decorative arts and design at the Los Angeles County Museum of Art. Now that his story is resurfacing, she notes, "he's finally getting his due." ■



Air Line chair, made of wood and Naugahyde, c. 1935.



Glass and metal table, 1936.



Sketch for a lamp, 1934.



Beech and leather armchair, 1928.

DESK: COURTESY OF SOTHEBY'S, INC. © 2004. PROPERTY FROM A PRIVATE COLLECTION; AIR LINE CHAIR: YALE UNIVERSITY ART GALLERY, PROMISED GIFT OF JOHN P. AXELROD; ARMCHAIR: YALE UNIVERSITY ART GALLERY, PROMISED GIFT OF JOHN C. WADDELL; LAMP, TABLE: KEM WEBER PAPERS, ART DESIGN & ARCHITECTURE MUSEUM, UNIVERSITY OF CALIFORNIA, SANTA BARBARA. ©UC REGENTS

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Veal with tuna sauce, a traditional Italian antipasto, makes the perfect light entrée for a summer gathering. The plate is from Simple Life Istanbul, and the glassware and napkin are from Il Buco Vita.

COOLING TREND

Thanks to the addition of crisp summer vegetables, traditional vitello tonnato becomes an ideal warm-weather meal. **BY DANIEL BOULUD**

One of my favorite warm-weather dishes is the Italian classic *vitello tonnato*. The dish has its origins in the Piedmont region, which is surrounded on three sides by the Alps. But it was a Tuscan who introduced me to this wonderful dish of thinly sliced veal, or *vitello,* served in a sauce flavored with tuna, or *tonnato*.

When I was the executive chef at Le Cirque, the cuisine may have been French, but the owner, Sirio Maccioni, was Italian through and through. His wife, Egidiana, who is a wonderful cook, guided me in preparing proper Italian lunches for her husband to enjoy behind the scenes, including *vitello tonnato*. I love the combination of the delicate veal with the pungent sauce, which contains anchovies as well as tuna, lending a note of umami to the dish.

I also like to nourish the dish with flavor and freshness, adding a touch of Dijon to the sauce and incorporating such crudités as celery, sliced radishes, cucumbers, or cherry tomatoes. It's a perfect entrée for a summer lunch or buffet because it is prepared in advance and served at room temperature, so there is little to do once your guests arrive—other than pour the wine. ▷

PHOTOGRAPHY BY DAVID PRINCE / STYLED BY CATHERINE LEE DAVIS

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DANIEL'S DISH



Radishes, tomatoes, and olives can add flavor and texture.

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VITELLO TONNATO

Serves 4

- 2 egg yolks
- 2 tsp. Dijon mustard
- 1 7-oz. can or jar of good-quality tuna packed in oil, drained
- 12–15 salted anchovy fillets in oil
- 1 clove garlic, finely chopped
- 2 T capers in brine, plus 1 tsp. set aside
- 2 cups grapeseed oil
- Juice of 1 lemon or 2 T white wine vinegar
- Salt
- 3 stalks of celery, plus leaves from entire bunch
- 1½ lb. veal cutlets, approximately 1 inch thick
- Freshly ground black pepper
- 2 T olive oil
- 2 T chopped parsley

In a blender, combine the egg yolks, mustard, half the tuna, half the anchovies, garlic, and 2 tablespoons of the capers; puree on medium until just combined but still chunky. With the blender running on low, slowly add the grapeseed oil in a steady stream until the sauce has the consistency of mayonnaise. Add the lemon juice or white wine vinegar and taste for seasoning. Add a pinch of salt or more lemon juice or vinegar, if desired. Transfer to a container and keep refrigerated until ready to serve.

Bring 1 quart of water to a boil and season generously with salt. Cut the stalks of celery into 1-inch pieces and add to the boiling water; cook for 1 minute. Prepare a bowl of ice water and, with a slotted spoon, transfer the celery to the ice water for three minutes. Drain the celery and set it aside.

Season the veal with salt and black pepper on both sides. In a medium sauté pan, warm the olive oil over medium heat, then sear the veal for 30 seconds to 1 minute on each side, depending on thickness. Remove the veal from the pan and set aside to cool slightly; thinly slice against the grain.

To serve, spread the sauce on the bottom of a plate. Fold the veal slices in half and lay them on top of the sauce in a circle, with one piece in the center. Garnish with the remaining tuna, anchovies, and capers. Sprinkle celery leaves and parsley on top.

Optional Toppings:
Add fresh color and texture to this dish with peppery radishes. Simply shave the radishes thinly, preferably on a Japanese mandoline, and keep them in cold water for a few minutes so they stay crunchy. A garnish of small, ripe tomatoes can add more color and a burst of sweetness. I recommend the grape or cherry tomatoes on the vine that are so abundant in late summer—just slice them in half and scatter over the top. Chopped black olives also work well with the briny capers and salty anchovies.



The makings of an Italian classic. The cutting board is from Il Buco Vita, and the quartz surface is by Wilsonart.

WHAT TO DRINK

"This is a challenging dish," says Raj Vaidya, head sommelier of Daniel restaurant. "The tender veal calls for red wine, but the briny tuna and anchovies require something light." He suggests Combe Trousseau from Stolpman Vineyards in Ballard Canyon, California ($29). "This red is made from a grape variety from eastern France that has a light body, aromatic complexity, and plenty of fresh acidity and pepperiness." An alternative would be Crémant de Jura Rosé ($24), a sparkling rosé from Bénédicte et Stéphane Tissot. "It's fruity, yet dry on the palate," says Vaidya.

FROM TOP: DAVID PRINCE; PAMELA COOK/STUDIO D


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ELLE DECOR

Style



July/August

JOSHUA McHUGH

FIELD of VISION

In the Hamptons, where potato farms once thrived, architect Paul Masi, working with designer Damon Liss, raises the elemental barn to a new level of sophistication

TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY WILLIAM ABRANOWICZ
PRODUCED BY ROBERT RUFINO





The living room of a Long Island house designed by the architectural firm Bates Masi + Architects, with interior decoration by Damon Liss; a pair of sofas by BDDW flanks a 1970s Belgian cocktail table from Van den Akker, the Stilnovo chandeliers and the Brazilian bench are from the 1950s, and a painting by Damien Hirst hangs on a wall of cedar slats. **FACING PAGE:** The siding and roof are of cedar shakes, and the perimeter wall is weathered steel. For details, see Resources.


BE NICE




BE NICE

WERE RIP VAN WINKLE to awaken in the Hamptons after one of his long naps, he would be gobsmacked to see how the old potato fields have given way to vineyards, and the farmhouses and cottages to McMansions, and how the area's casual, largely rural way of life has been transformed by the urbanity that has invaded country life: same sun, same ocean, same flat landscape, but a lot of Chardonnay and bruschetta now on Texas-sized wraparound porches.

But sometimes, the more sophisticated side of sophistication is getting back to basics. When a young Manhattan couple with three children called on Long Island architect Paul Masi, of Bates Masi + Architects, to design a roomy weekend house on the South Fork, they wanted understatement, to better fit in with the existing neighborhood of older homes settled in a mature landscape. Instead of commissioning an imposing house they might flip were the right offer to come along, they wanted a home that could be enjoyed over generations. An heirloom, not a trophy. Detail and quality mattered.

Based in nearby Sag Harbor, Masi—who has three kids of his own and a full lacrosse dance card on weekends—understood: His clients wanted family time at the beach in a house that didn't overpower the landscape they came out to enjoy. To root his design in unpretentious simplicity, he looked past the Shingle Style houses so popular in these parts, some inflated like the Michelin Man, back to the vanishing native potato barns, with their big volumes dug into the earth or nested among grassy berms (potatoes like to keep cool).

"The potato barn was a simple vernacular form that engaged the landscape and fit the community," says Masi. "Each place has its own interesting history, which we like to recall. We rework familiar forms so that they become our own."

Glimpsed through the trees of the country lane passing through the neighborhood, the house looks bearded, with tall native grasses growing in long, low planters and hirsute berms rising to the second story. At certain angles, the berms seem to halve the building's height. The house is segmented into four semidetached barns, each shaped with the straightforwardness of a Monopoly house, its crisp corners and sharp silhouette revealing the eye of a modernist.

Masi used every arrow in his architectural quiver to break down the scale of the 8,500-square-foot house. Each barn is covered top to bottom in oversized shingles dimensioned to make the volume look smaller. Masi sequenced the barns into an *L,* which embraces a pool and an expansive lawn, so you can't see the whole house at one time.

If the agenda outside was making nice with the neighborhood, inside it was all about family values. Working closely with interior designer Damon Liss, the architect conceived the floor plan to gather the several generations who converge here, along with guests, around shared activities. The barn form offers generous, lofty volumes that open onto one another without the compartmentalization typical of Shingle Style houses. A kitchen island, crafted in walnut and seating eight, leads to a round bleached-maple dining

BELOW: The family room's custom-made sectional sofa is upholstered in a fabric by BDDW, the cocktail table is by Etel Carmona for Espasso, the rug is by Fort Street Studio, and the cabinetry is made of blackened perforated steel. **FACING PAGE, CLOCKWISE FROM TOP:** A son runs toward the entertaining wing, which holds the living and dining rooms; the family wing, at right, includes the kitchen, playroom, and bedrooms. A work by Jack Pierson hangs in the entry corridor; the flooring is white oak. Chairs by Carlos Motta for Espasso surround a dining table by BDDW; the 1950s American pendant originally hung in a Connecticut school, and the staircase is made of Douglas fir steps encased by cedar slats. For details, see Resources.











In the bar, an artwork by Doug Aitken hangs above a custom sofa covered in a BDDW fabric, the cocktail tables are by Jorge Zalszupin, a 1960s armchair retains its original leather upholstery, and cowhide rugs top a floor panel of blackened steel. **FACING PAGE, CLOCKWISE FROM TOP:** The kitchen barstools are by Etel Carmona for Espasso, the matte lacquer cabinetry is custom made, the sink fittings are by Kallista, and the range is by Wolf. A sitting area holds 1960s chairs by Erik Karlström, a vintage table by Daniel Pollock, and a photograph by Richard Misrach. A sofa by Fritz Hansen, upholstered in a Maharam fabric, a 1960s Italian floor lamp, and a chair by Arne Jacobsen in the study. For details, see Resources.

table, opening onto a den with a double-sided fireplace and a comfy banquette. Behind the dining area, a long desk equipped with electrical outlets keeps kids on computers tethered. An adjacent playroom sports a bulletin-board wall. The children are not exiled to their own wing, out of sight and out of mind.

Like a longhouse in Asia, the spaces open onto a patio (outfitted with a serious barbecue) and the house's playground beyond, with its lawn, pool, and small prairie of grasses. Inside and out, the house is layered for activity, all within earshot of crashing waves.

Liss took the family-friendly warmth cultivated by the architects and translated its spirit into fabrics, colors, and furnishings that dovetail with the architecture to form a seamless whole. "The shingled ceilings and natural woods were such beautiful materials to pick up on," says Liss. "We tried to blend the modern tastes of our clients with the architecture, so that the interior was both rustic and inviting *and* refined and modern." The designer used sophisticated pieces to balance the rusticity, including spidery 1950s Italian chandeliers and colorful Brazilian chairs in the voluminous living room.

The result is a rich, warm interior without clutter. "We give pieces space so that they can breathe," says Liss. Fabrics are pale, durable, and nubby—light and tactile, like the house. "The interiors needed to be year-round, beachy but not summery, and child-friendly. Like the architects, we designed everything to strengthen the bond of the family." ■



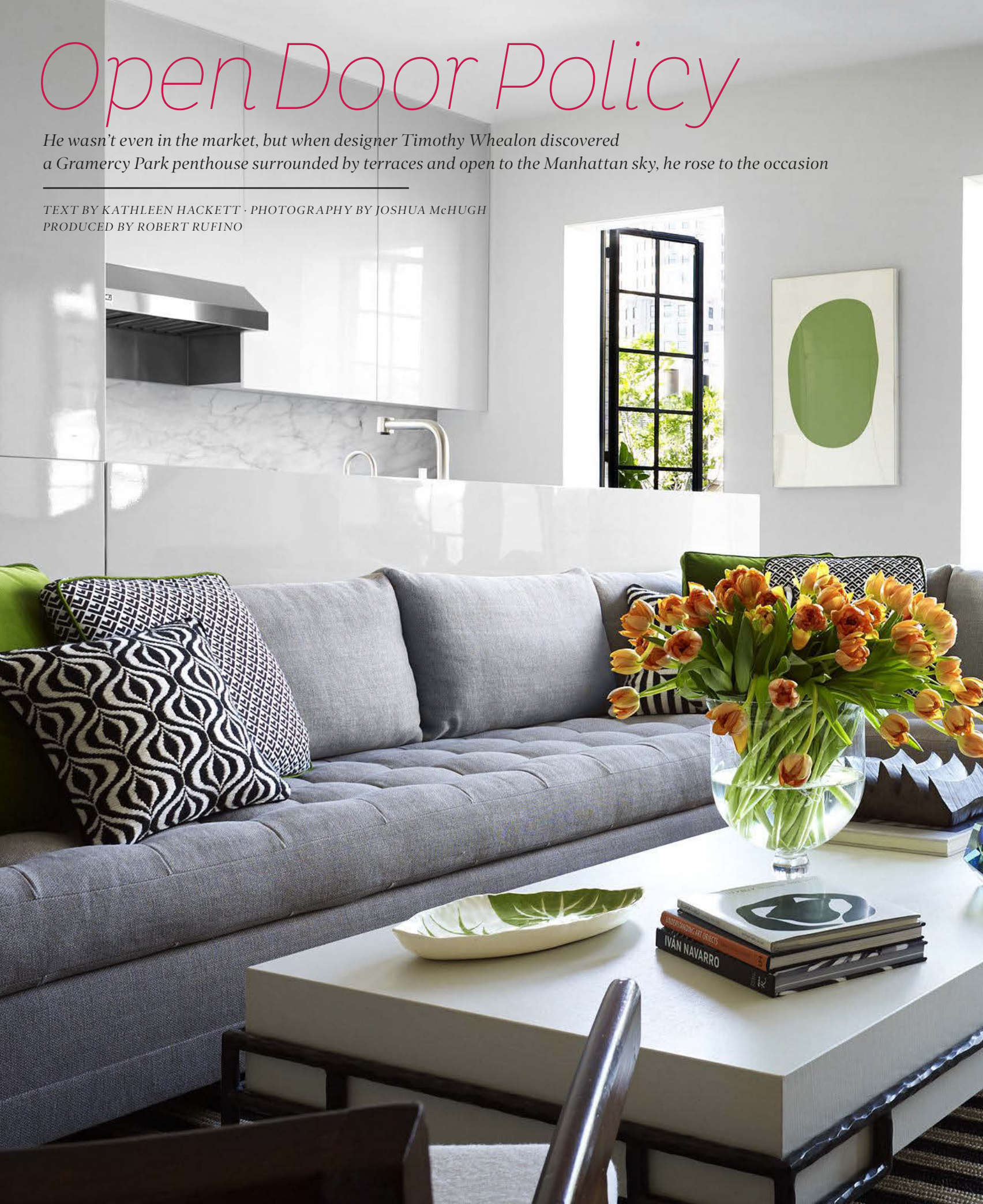


The pool area features chaise longues by Richard Schultz for Knoll and umbrellas by Tuuci, and the landscaping includes little bluestem grasses and a copper beech. **FACING PAGE, FROM TOP:** In the master bedroom, the bedding is by Matteo, the custom-made leather dresser is by BDDW, and the chair and ottoman by Sergio Rodrigues are upholstered in a BDDW fabric; the curtains are of a Maharam wool, and the ceiling is of weathered cedar shingles. The tub in the master bath is by Waterworks, with fittings by Boffi; the walls are sheathed in reclaimed slate tiles, and the flooring is mahogany. For details, see Resources.

Open Door Policy

He wasn't even in the market, but when designer Timothy Whealon discovered a Gramercy Park penthouse surrounded by terraces and open to the Manhattan sky, he rose to the occasion

TEXT BY KATHLEEN HACKETT · PHOTOGRAPHY BY JOSHUA McHUGH
PRODUCED BY ROBERT RUFINO





In the living room of designer Timothy Whealon's Manhattan apartment, the sofa, inspired by a Billy Baldwin design and covered in a linen by Christopher Farr Cloth, and the cocktail table are custom designs, an abaca rug by Merida tops chevron-patterned oak floors, and the steel doors and windows are by Crittall. For details, see Resources.



THE ALLURE of open fields and endless blue skies is especially intense for any transplanted Midwesterner. Nowhere else in the country offers up the same kind of largesse. So when Manhattan-based interior designer Timothy Whealon, who grew up in Wisconsin, first saw this light-filled penthouse apartment above Gramercy Park, with spectacular views, his visceral response did not surprise him. "It doesn't matter how accustomed one gets to living in the city, the attraction to an expanse—any expanse—is profound," he says.

It didn't matter that Whealon wasn't even in the market for a new place when he spotted it. The minute he stepped out onto the honeycomb-tiled terrace that hugs three sides of the apartment, he was sold: "How could I resist the 80-year-old wisteria vines that were crawling everywhere?"

He couldn't, so he didn't. Eighteen floors up in a Beaux Arts building designed by Emery Roth, one of the city's most prolific architects during the 1920s and '30s, Whealon has found air and light. It comes streaming in by day through 14 new casement windows that faithfully reproduce the crumbling originals. When night falls, the gilded crown of the MetLife tower and the shimmering pyramid atop the New York Life building sparkle to the north, while open views of city and sky extend east and west.

Whealon has a thing for Roth's buildings—his previous apartment on lower Fifth Avenue was also designed by the architect. That one featured coveted prewar details, including a gracious foyer, coffered ceilings, generous moldings, a fireplace, and a separate kitchen. But he gave up all that for these more humble rooms at the top, which he believes are the former maid's quarters for the Rockefellers, who once owned the building. "The apartment didn't get the same treatment as the floors below, though it does have 11-foot-high ceilings," he explains. "There's a small entryway, no molding, and an open kitchen. But I can live with these things. I just have to look out the windows."

With an eye toward that, the designer adopted an understated approach to the furnishings and used whatever wall space he had to hang his collection of photographs and works on paper. A low-slung sectional, upholstered the color of a winter sky, keeps company with a pair of Pierre Jeanneret caned chairs. "I wanted to be able to seat a lot of people and not block the view to the terrace," Whealon says.

Not that there aren't beautiful things to look at inside. Prints by Gerhard Richter, Ellsworth Kelly, and Giuseppe Penone, among others, line the living room walls. "Art is such a powerful way to make a space personal. I'm mostly drawn to smaller pieces cleverly arranged," he says. The exception is an outsize photograph of lily of the valley by Inez van Lamsweerde and Vinoodh Matadin that hangs above his bed: "They grow like crazy around Lake Michigan, so I had to have it." And

ABOVE: The living room's vintage caned chairs are by Pierre Jeanneret, the mahogany chest was purchased at Sotheby's, and the custom-made rock-crystal chandelier is by Alexandre Vossion; the circa-1940 mirror is by Maison Baguès. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** A custom-made bronze mirror from Wyeth hangs above an antique bench found at Christie's in the living room; the floor lamp is from Galerie des Lampes. Whealon on the terrace of his apartment. The kitchen's lacquer cabinetry is custom made, the backsplash and countertop are Calacatta marble, the range is by Viking, and the refrigerator is by Sub-Zero; the print is by Ellsworth Kelly. For details, see Resources.









Whealon made the most of all that light flooding in by strategically hanging a bronze mirror; look into it and you can see the reflection of another New York City skyline icon, a wood water tower.

Like the city itself, Whealon's apartment is an idiosyncratic mix. "I buy things as I travel and never think about where they are going to go," he says. "I want them because they are beautiful." He bought the campaign chest 20 years ago at a sale at Sotheby's, where he once worked on special projects in the decorative arts, because he was smitten with its patina. The bust of Minerva that sits on top was plucked from an antiques store in Palm Beach. Swedish artist Eva Hild created the stoneware sculpture in his bedroom. "I am not a purist by any means. Despite my Sotheby's training, connoisseurship is not my word," Whealon says with a laugh.

Indeed, his clients hire him for his ability to strike the right balance among classicism, comfort, and cool. "I could do a period room with my eyes closed, but it is far more interesting to use history as the basis for design that feels very current," says Whealon, whose projects run the gamut from a villa in Morocco to a London townhouse to a Hamptons beach house. "I am as enamored of modernist pieces as I am of Chinese porcelain and plaster of paris. It can all work together if you understand why each piece is important."

As for his own home, the designer has no illusions about what makes it so meaningful. "I open the French doors the minute I get home, pour a glass of wine, take in the view, and have a few moments of gratitude," he says. ■

ABOVE: The master bedroom's custom-made bed is upholstered in an Amanda Nisbet Design fabric, the linens are by Casa Del Bianco, and the sconces are by Robert Kime; the antique lacquered tea stands are Chinese, the photograph is by Inez van Lamsweerde and Vinoodh Matadin, and the abaca rug is by Merida. **FACING PAGE:** The terrace features an aluminum table and bench by Harbour Outdoor, lanterns by Restoration Hardware, a screen made of cedar slats, and bluestone flooring; the plantings include boxwood, English ivy, and magnolia. For details, see Resources.





Safe Harbor

San Francisco designer Ken Fulk may be the toast of the town, but it's when he escapes to his Victorian cottage on Cape Cod that he feels most at home

TEXT BY INGRID ABRAMOVITCH · PHOTOGRAPHY BY DOUGLAS FRIEDMAN
PRODUCED BY ROBERT RUFINO





With his Edwardian suits and bow ties, Ken Fulk may appear to be a throwback to an earlier era, but looks can be deceiving. The San Francisco–based decorator and event planner is very much a man of his time. He maintains a jet-setting pace catering to the needs of high-profile clients, a mix of Pacific Heights blue bloods and tech billionaires. A lavish entertainer, he drives his black Maserati around town and heads to his 76-acre Napa ranch on weekends. "I'm a fortunate fellow who lives a crazy, charmed life," he says.

Still, whenever he can, Fulk jumps at the chance to leave his extravagant California lifestyle behind in favor of a much simpler existence on the opposite coast. "I daydream about coming here," he says, referring to the weathered old Victorian cottage in Provincetown, Massachusetts, which he and his husband, Kurt Wootton, have lovingly restored with a sense of restraint and respect for the past.

Fulk has long been drawn to this seaside resort at the tip of the Cape Cod peninsula. The picturesque town has a reputation as a bohemian mecca, luring generations of artists and writers from Eugene O'Neill to Mark Rothko to Norman Mailer. "I moved to Boston after college, and a friend took me here," says Fulk, who is a native Virginian. "I was enchanted with this funny little fishing village."

Even after moving to California, he and Wootton would travel to Provincetown every summer, and they eventually bought a place

LEFT: In the parlor of designer Ken Fulk's Victorian cottage in Provincetown, Massachusetts, a 19th-century scroll-arm sofa is upholstered in a Ralph Lauren Home plaid, the antique sea captain's chest was purchased at the Brimfield Antique Show, the pink armchair is from the 19th century, and the 18th-century leather sofa is English; an antique Khotan rug tops the original maple floor, and the walls are painted in Farrow & Ball's Setting Plaster. **ABOVE:** The front door's shutters are painted in Benjamin Moore's Chrome Green, and a vintage sign was made into a bench. For details, see Resources.

there. Then, several years ago, Fulk noticed a striking house in a prime position directly on the harbor. In fact, the home was hard to miss. While it had many lovely features, including a wraparound porch, antique rope-and-chain pulley windows, and a refined cornice, the once-elegant structure was in a serious state of disrepair. Its occupant had been the late George D. Bryant, a brilliant local historian and MIT–trained architect who suffered from a hoarding disease. "It was the Grey Gardens of Provincetown," Fulk says. "Everybody would walk by it and gasp. But I would walk by and say, 'Look at that place!'"

He spent four years trying to buy the house from the Bryant family. When he and Wootton finally took possession of the keys, they hired a local contractor, Deborah Paine, who had helped their friend, designer and shopkeeper John Derian, renovate his nearby 1789 sea captain's home. "Deb is a blustery New Englander who understood that I was adamant about not losing the house," Fulk says. "I wanted to keep the old plaster walls, the crooked and imperfect floors. It was a daily conversation on what to keep and what to fix. I felt I could always go forward, but you can never go back."

With Paine, they went about updating the late-19th-century cottage so that it appeared as though it had never been touched at all. They were helped by a box of photographs that showed how the house had once looked, a gift from a previous owner who had stopped by





The entry hall's 19th-century English campaign chest was found at the Battersea Park fair, an 18th-century portrait hangs above a ladder-back chair bought at Brimfield, and the self-portrait is by Larry R. Collins. **FACING PAGE, FROM TOP:** The shingled house was built around 1880, overlooking the harbor. Fulk with golden retrievers Duncan (left), Delilah (on bench), and Hubbell. For details, see Resources.









A vintage bridge table and 19th-century thatched-seat chairs on a porch; the floorboards retain their original paint. **FACING PAGE, CLOCKWISE FROM TOP:** The gateleg table and English chairs are from the 19th century, the billiard light fixture is antique, and the mural of Provincetown Harbor was painted by Rafael Arana. A vintage seascape hangs above an antique butcher block in the pantry. The custom-made cabinetry is painted in Tanner's Brown, and the walls are in Cream, both by Farrow & Ball; the countertops are butcher block, the sink fittings are by Waterworks, and the Wedgewood stove is antique. For details, see Resources.







unexpectedly to visit her childhood home on her 100th birthday. And it was an advantage that little had been done to the place for decades. Still, it wasn't easy. "When we started, the waterside end of the house was just hanging in the air on a couple of sticks," Paine says.

Paine replaced the foundation—along with all the plumbing and electrical wiring—while preserving the antique windows and polishing the old plank floors. When she discovered plaster walls in lush colors like shell pink and seafoam blue behind the peeling wallpaper in several rooms, the new owners opted to leave the imperfect surfaces intact. "They look like frescoes," Fulk says. Meanwhile, he filled in the gaps with salvaged elements, from vintage chain toilets he sourced for the bathrooms (while undoing their 1950s-era renovations) to the refurbished antique Wedgewood stove and the old sitz bath that he repurposed as the kitchen sink.

The house in Provincetown is hardly a hushed hideaway. The couple travel here from San Francisco each summer with their three golden retrievers, Hubbell, Delilah, and Duncan, who love jumping off the porch and into the ocean at high tide. The six diminutive bedrooms are crammed with a constant stream of guests. "You can always find somebody curled up on a chair in the library, on the glider on the back porch, or in the living room," Fulk says. "And we have a dozen old bikes."

With a New York City office about to open and his eponymous home-furnishings collection poised to launch this fall at Pottery Barn, Fulk is busier than ever. But he keeps his priorities straight. "If I had two weeks to live," he says, "I would come right here and sit on the porch and watch the water and hope my friends would come by. My heart and soul is here." ■



In the library, the wing chair was bought at Chelsea Antiques, and the antique brass bed is covered with indigo fabrics and pillows made from grain sacks; the ceiling fixture is crafted from a salvaged boat hatch, and the walls and ceiling are painted in Benjamin Moore's Dash of Curry. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** A Rose Tarlow Melrose House fabric drapes the custom-made bed in the master bedroom, the bedding is from John Derian, and the painting is by John Dowd. Another painting by Dowd in a guest bath; the walls are painted in Farrow & Ball's Chappell Green. An antique canopy bed from Marjorie Merriweather Post's Adirondacks camp in another guest room. For details, see Resources.



The living room of the Tuxedo Park, New York, house that Michael Bruno shares with Alexander Jakowec; the interior design is by Windsor Smith. The sofa is slipcovered in an Osborne & Little chenille, the armchairs are by Jean-Michel Frank, the 1970s cocktail table and 1940s René Prou nesting tables were found in Paris; the 1920s settee is Swedish, the Regency-style mirror is 19th century, and the rug is by Mansour Modern. For details, see Resources.



HITTING THE MARK

For Michael Bruno, founder of Istdibs, a house in New York's famed Tuxedo Park is not only the fulfillment of a childhood dream, it's become a retreat more elegant than he could have imagined

TEXT BY CELIA BARBOUR
PHOTOGRAPHY BY DOUGLAS FRIEDMAN
PRODUCED BY CYNTHIA FRANK





THE MOVIE VERSION of Michael Bruno's life would open with him as a kid swimming back and forth in a pool—lap upon lap, fast enough to be an Olympic-level athlete. And as he swims, this quicksilver boy is envisioning the house he hopes to own one day: It's brick, and grand, with a steep, gabled roof.

Flash forward a few decades. Bruno and his partner, Alexander Jakowec, are living in a house in Tuxedo Park, New York, that he says is "pretty much identical to the picture I used to have in my mind."

The outside of it, anyway. The inside is something Bruno admits he never could have dreamed up on his own. Designed by Windsor Smith, it incorporates parts of the vast collection of objects and furnishings Bruno acquired during his 12 years as president and CEO of 1stdibs, the leading online marketplace for antique and vintage furnishings. "Windsor has a way of seeing the world that's very different than I would," he says. "She's great at taking a collection of things and adding this layer of richness and coherence." Together, collector and designer have transformed a Georgian-style house, in

ABOVE: The house, built in 1900, was designed by architect John Russell Pope. **LEFT:** Bruno with his dogs, Boris and Natasha, on the property. **FACING PAGE:** In the sitting room, a pair of 1970s sofas by Milo Baughman retain their original suede upholstery, the barrel-back chair was bought in Amsterdam, and the chesterfield sofa by Edward Wormley for Dunbar was found at Wyeth; the custom-made étagères are by Windsor Smith Home, the chandelier is by Lucca Studio, the wallpaper is by Ralph Lauren Home, and the hide rug is by Kyle Bunting. For details, see Resources.


ICONS



The 1970s leather sofa and chairs in another sitting room are by Gerard van den Berg for Montis, the marble top of the cocktail table came from a Belgium chocolate factory, and the camel sculptures were bought on 1stdibs; the mantel is original to the house, and the walls are painted in Benjamin Moore's Dragon's Breath. For details, see Resources.

The entry's bronze chandelier is original to the house, as are the wood floors, which are stained ebony; the chair was found in a Brussels antiques market, and the walls are painted in Benjamin Moore's Decorators White. For details, see Resources.

In the kitchen, vintage Knoll chairs and a pair of armchairs by Jacques Quinet surround a 1970s table by Jules Wabbes that was designed for a conference room; the 19th-century light fixtures are Paris flea-market finds, the rooster sculpture came from Brussels, and floor is paved with marble tiles. For details, see Resources.



A 1920s light fixture by O.C. White Co. hangs above a George II mahogany table in the dining room, the chairs are custom made, and the console is from the 19th century; the 1897 seascape is by Paul Kuhstohs, and the portrait was found at a Paris flea market. **FACING PAGE:** The kitchen counters and sink are custom made, and the dishwasher is by Fisher & Paykel. For details, see Resources.





one of the most famous gilded-age enclaves in America, into a perfect habitat for a cutting-edge Internet entrepreneur.

To Bruno, the childhood-dream-come-true aspect of this property is no mere coincidence. He has experienced the power of focused visualization too many times to write it off as random luck. Bruno began experimenting with the technique when he was just 19. That's the year he read *Think and Grow Rich*, a 1937 book by Napoleon Hill that inspired him to begin studying for his Realtor's license. By 20, he was selling high-end properties in La Jolla, California. He then tackled San Francisco, where many of his clients were young dot-com entrepreneurs; their eye-popping success gave Bruno a new goal. In 1999, he moved to Paris—a break he hoped would help him envision a tech venture. Two days after landing, Bruno accompanied a friend to the Marché aux Puces. "This is it!" he recalls thinking as he wandered the stalls. "I'm going to put the Paris flea market online." That very day, he began laying the groundwork for 1stdibs; in 2014, the company handled roughly $1.1 billion in transactions.

Once Bruno had achieved his childhood dream, wasn't it time to take a breather? Hardly. In May he unveiled HousePad, an app designed to help homeowners manage every aspect of their domestic surroundings, from the provenance of an important console to the location of a circuit breaker; from how to spot-clean a carpet to a link you can tap to buy stain-removing supplies. "It's a home for your home," says Bruno. "You take a picture of each room, and if you click on an object, you can pull up detailed information about it. When everything is how it should be, life becomes more efficient."

And make no mistake: Efficiency, for Bruno, is essential. "Michael is an ideas guy," says Smith. "His life is all about energy and movement;



he's constantly in flux." Designing rooms that would support his dynamism was her goal at Tuxedo Park. Her first step was to bring clarity and austerity to the interior. The house, built in 1900, is by its nature "very feminine and a little fancy," says Smith. "I loved the idea of creating a handsome, cleaned-up space. You get that marriage of yin and yang, that tension." She introduced a strong, neutral color scheme—floors stained dark ebony, walls in shades of gray, coffee, or white. Her textiles range from soft and plush to gleamingly muscular and metallic. Suddenly, the tea-cake quality of the house's detailing became crisp and logical.

Within this smart, confident frame, Bruno's possessions could interact—and breathe. "Michael acquires a piece because it speaks to him," Smith says. "His house never looks like he bought something because it matches the curtains." That said, several pieces do look as if they might come to life and climb the curtains, or at least chew on them. Bruno has a penchant for animal objects, from plastic giraffe heads he found in Miami to a cast-iron owl from Antwerp.

Overseeing the menagerie are two cream-colored retrievers, Boris and Natasha, who are welcome to lounge on the suede Milo Baughman sofas in the sitting room. "The dogs can come in muddy, dirty, wet. I don't care," says Bruno. He knows that pet peeves are as personal as fingerprints. "They're different for everybody, but everybody has them," he says. "If something bothers you and you can pull out an app and type it in, you can let go of it—immediately!"

His own clutter cleared, Bruno heads off to one of Tuxedo Park's pristine lakes for a swim. Although he'll only be going back and forth over and over, there's no doubt that he has already begun to cover the vast distance between his here-and-now and The Next Big Thing. ■



In the master bedroom, the custom-made bed is upholstered in a silk mohair by J. Robert Scott, the bedding is by Deborah Sharpe Linens, the 1940s bedside tables came from a Paris flea market, and the gilt-wood mirror is 18th century; the vintage bench is covered in a Schumacher velvet, the rug is by Mansour Modern, and the walls are painted in Benjamin Moore's Indian River. **FACING PAGE:** An 18th-century ladder-back chair and a 1920s towel stand in the master bath; the sink fittings are by Kallista, and the hamper is from HomeGoods. For details, see Resources.





FRIENDS *INDEED*

When TV producer Jamie Tarses turns to her friend Pamela Shamshiri of Commune Design for advice, a small renovation blossoms into a top-to-bottom transformation—and an even deeper bond

TEXT BY DEGEN PENER
PHOTOGRAPHY BY RICHARD POWERS
PRODUCED BY ROBERT RUFINO

Here's a novel way to complete a major home renovation: Talk about paint colors and room configurations every morning at the gym during workouts with your interior designer. That's how Jamie Tarses, one of Hollywood's most successful television producers, and designer Pamela Shamshiri, a partner in the Los Angeles–based firm Commune Design, often stayed on top of the details during the complete remake of Tarses's 1920s Spanish-style onetime bachelorette pad in the Hollywood Hills into a larger, more livable house.

The two women met because their kids go to the same school and have become close friends. They were exercise buddies before they started working together. "We would talk about the house while we were on the elliptical machine," says Shamshiri. Tarses jokes, "Pam was trying to get a workout in, and I was making her work."

Shamshiri admits that, initially, she was "terrified" to tackle a major renovation with a friend. "Design projects are always stressful, and this ended up being a massive undertaking," says the designer, whose firm has made a name for itself with its eclectic projects, both commercial (the Ace hotels in Palm Springs and L.A.) and residential. The pair's relationship shifted from personal to professional when Shamshiri offered up her services in a silent auction benefiting their kids' school. Tarses—who spent nearly a decade as an executive at NBC and has produced such series as *Happy Endings, Franklin & Bash,* and the upcoming TBS comedy *Your Family or Mine*—was the lucky bidder. "The allotment was to work on one room," Shamshiri notes.

Her client's room choice surprised Shamshiri. "The whole start of this was that I wanted to move a staircase," says Tarses. The stairs

LEFT: The living room of the Hollywood Hills home of Jamie Tarses and Paddy Aubrey, which was designed and renovated by Pamela Shamshiri of Commune Design; the sofas by George Smith are upholstered in an Oscar de la Renta for Lee Jofa fabric, the cocktail table is a custom design, and the stools from Hollywood at Home and wing chair are vintage; the ceiling fixture is by Lindsey Adelman, the vintage mirror is from JF Chen, the fireplace is original to the house, and the walls are painted in Benjamin Moore's Hale Navy. For details, see Resources.

Vintage armchairs flank a custom-made cocktail table by artist Alma Allen in the family room; the long table was originally used in a factory cafeteria, and the vintage rug is Iranian. **FACING PAGE:** In the entry, a mirror by Codor Design hangs above a vintage console from JF Chen, the 1960s light fixture is from Blackman Cruz, the floors are reclaimed wood, and the walls are painted in Ivory White by Benjamin Moore. For details, see Resources.







in question—at the back of the house, off the kitchen and leading to the lowest level of the three-story house—"were narrow and steep, and people would hit their heads." The bigger issue was that the stairs were so hidden that, even though the bottom floor included a screening room, "no one went down there," says Tarses.

It was obvious where the stairs needed to go: at the front of the house, as a continuation of the main staircase (which leads from the ground floor up), to create a seamless flow. That one change produced a cascade of issues—and opportunities. With the stairs gone at the rear, why not open up a wall into the garage and turn it into a family room? "I didn't think we needed another room," says Tarses, "but the irony is that we now spend most of our time there. It all started really casually, and then it kept going from there."

Terraces were expanded, and windows and French doors were added, all of which increased the enjoyment of the stunning views of the Sunset Strip and beyond. The kitchen was made more family-friendly by opening it up to include an adjacent dining area. "Jamie has a love for Spanish style, and I think she wasn't sure we could be true to the roots of the house and accomplish as many of the conveniences of modern living as we did," Shamshiri explains.

Most dramatically, a tiered, largely unusable hillside yard was transformed into two invitingly terraced garden areas, which required "sinking a trillion caissons," says Tarses.

In the end, the family—Tarses and her restaurateur husband, Paddy Aubrey, who co-owns Silver Lake's Hyperion Public, have two young children—moved out for almost two years as the plans grew in ambition. "I started to realize as we got into it that redoing a house is an emotional thing," Tarses admits. "You keep driving home to check on the place you've been in for over a decade, and less of it is standing every time. It was basically gone. They took it down to the studs."



The kitchen features vintage pendants from Obsolete, BassamFellows stools from Design Within Reach, and a sink by Shaws with fittings by Jaclo; the custom-made cabinetry is painted in Farrow & Ball's Hague Blue, the countertops are Carrara marble, and the hood by Modern-Aire is custom made, as is the flooring by Granada Tile. **FACING PAGE, CLOCKWISE FROM TOP:** The terrace's dining table and chairs are custom designs, and the tiles are by Granada Tile. Wyatt and Sloane in the backyard; a custom-made bench arcs around the trunk of a Chinese elm. Custom sofas, covered in fabrics from Diamond Foam & Fabric, and a 1950s cocktail table and Belgian chest, both from JF Chen, in the lower-level lounge; the stool is by Brendan Ravenhill, the ceiling is covered in a wallpaper from Holly Hunt, and the walls are sheathed in tiles by Waterworks. For details, see Resources.







The decor hews to Commune's aesthetic—a sort of luxe casualness—featuring a layered look informed more by eye and impulse than rigid plans. "I wish I were one of those designers who can walk into a room and say, 'It should be blue. It should be this. It should be that,'" says Shamshiri. "But then I don't think it would be something you and your client arrive at together. We spend a lot of time with clients on the front end, figuring out what the experience is that they really want. Toward the end, though, there are lots of ways you can go with fabric for a sofa, and we like to keep some decisions loose."

The furnishings are a happy mix of color, pattern, and texture. Some rooms feel particularly true to the home's Mediterranean bones, such as the kitchen's cement-tile floors and Provençal-blue cabinets. Others present visual curveballs, like the mirrored-tile walls in a guest bath ("the disco bathroom," Tarses calls it).

Through it all, the pair's friendship never frayed. "I liked the house I had before. But I don't think I ever truly loved my house until Pam got involved," says Tarses. "It actually made us closer." ■



ABOVE: An outdoor area's seat cushions are of a Donghia fabric, the metal chairs are vintage, and the fire pit is by Plain Air. **RIGHT:** The bed in the master bedroom is dressed with linens by Coyuchi, the window-seat cushion is from Hollywood at Home, the vintage rug is from Lawrence of La Brea, and the walls are painted in Benjamin Moore's White Dove. **FACING PAGE:** In a guest bath, the tub is by Randolph Morris, the sink is by St. Thomas Creations, and all of the fittings are by Kingston Brass; the vintage sconces and Emil Stejnar pendant are from Orange, the 19th-century mirror is Chinese, the walls are sheathed in mirrored tiles by Kit Kraft, and the existing flooring is stained ebony. For details, see Resources.



RESOURCES

Items pictured but not listed are from private collections.

MASTHEADS

PAGE 20: Helianthus mirror, $3,196, by *Christopher Guy* (christopherguy.com). **Zara chair,** $395, by *Zara Vardanyan* and *Min Kim Design* for *Danao Living* (danaoliving.com). **Poiret side table,** to the trade, by *George Massar* for *Gregorius Pineo* (gregoriuspineo.com). **PAGE 22: Franco slipcovered lounge,** $3,690, by *Mitchell Gold + Bob Williams* (mgbwhome.com). **Zenda Orb chandelier,** $1,890, by *Currey & Company* (curreycodealers.com). **A Walk on the Moon kilim,** $5,045, by *Woven Accents* (wovenonline.com).

TREND ALERT

PAGE 46: Velours Palme velvet, by *Eric Valero,* to the trade from *Nobilis* (nobilis.fr). **Ikebana porcelain plate,** $38, from *DeVine* (devinecorp.net). **Palm Jungle wallpaper,** by *Cole & Son,* to the trade from *Lee Jofa* (leejofa.com). **Chimbarongo Triple Lamp,** $704, by *Alvaro Catalán de Ocón* for *PET Lamp* (petlamp.org). **Ceres IV earrings,** $21,000, by *Maja DuBrul* (www.majadubrul.com). **Palm Chiffon Embroidered Asymmetric Gown,** $3,175, by *Matthew Williamson* (matthewwilliamson.com). **Canopy wallpaper,** in Celadon, by *Christian Lacroix,* to the trade through *Designers Guild* (designersguild.com). ***Martius: The Book of Palms,*** $20, by *H. Walter Lack* (taschen.com). **Cocos wallpaper,** in Midnight, $102 per 2′ x 3′ panel, by *Eskayel* (eskayel.com). **Sagamore cotton,** to the trade through *Cowtan & Tout* (cowtan.com). **Premier Precious Butterfly Automatic watch,** price upon request, by *Harry Winston* (harrywinston.com). **Tropical Girl elaphe sandals,** $850, by *Aquazzura* (net-a-porter.com). ***Sky and Palm Tree Head #1,*** 2012, by *Yutaka Stone* (davidzwirner.com). **Rain Forest napkin ring,** $40 each, by *Kim Seybert* (neimanmarcus.com). **Arbre de Vie Imprime silk,** to the trade by *Hermès* (hermes.com). **Leaf Sled Lounge chair,** $799, by *Arper* (arper.com)

SHORTLIST

PAGE 58: Coffee and chicory from *Café Du Monde* (cafedumonde.com). *Whitney Museum of American Art* (whitney.org). **W630N lounge chair** from *Bielecky Brothers* (bieleckybrothers.com). *The Loveless Cafe* (lovelesscafe.com). **Laguiole flatware** from *Williams-Sonoma* (williams-sonoma.com). *Blackberry Farm* (blackberryfarm.com). ***What My Daughter Wore*** by *Jenny Williams* (powerhousebooks.com). **Custom Mint Julep cup** from *Draper James* (draperjames.com). **Eight Point Star quilt** from *March* (marchsf.com).

ART SHOW

PAGES 60–64: *Olive Ayhens* is represented by *Lori Bookstein Fine Art* (loribooksteinfineart.com).

UNCONVENTIONAL WISDOM

PAGE 68: *Gregory Long* of the *New York Botanical Garden* (nybg.org).

DANIEL'S DISH

PAGES 84–86: *Daniel Boulud* of restaurant *Daniel* (danielnyc.com).
PAGE 84: Vintage blue plate, $115, from *Simple Life Istanbul* (simplelifeistanbul.com). **Glassware,** from $65, and **napkin,** $144 for four; both from Il Buco Vita (ilbucovita.com).
PAGE 86: Hexagonal cutting board, price upon request, from Il Buco Vita. **Quartz in Santiago,** from $65, by Wilson-art (wilsonart.com).

FIELD OF VISION

PAGES 90–97: Interior design by *Damon Liss* of *Damon Liss Design* (damonliss.com). **Architecture** by *Bates Masi + Architects* (batesmasi.com).
PAGE 91: Grane sofa by *BDDW* (bddw.com). **Vintage cocktail table** from *Van den Akker* (vandenakkerantiques.com). **Vintage bench** from *Espasso* (espasso.com). **Vintage chandeliers** by *Stilnovo* from *Pascal Boyer Gallery* (pascalboyergallery.com). **Artwork** by *Damien Hirst* from *Pettit Art Partners* (pettitartpartners.com). **Diamond White rug,** to the trade from *Fort Street Studio* (fortstreetstudio.com).
PAGE 92: In entry corridor, **artwork** by *Jack Pierson* from *Pettit Art Partners*. In dining room, **Rio chairs** by *Carlos Motta* for *Espasso*. **Slab table** by *BDDW*. **Vintage pendant** from *Van den Akker.*
PAGE 93: Custom sofa upholstered in **Fabric #25**, and pillows in **Fabric #105**, both by *BDDW*. **Maria Antonieta cocktail table** by *Etel Carmona* for *Espasso*. **Scratchpad Sky rug,** to the trade from *Fort Street Studio.*
PAGE 94: In kitchen, **One Kitchen faucet** by *Kallista* (kallista.com). **Astania barstools** by *Etel Carmona* for *Espasso*. In sitting area, **vintage leather chairs** by *Erik Karlström* from *Hostler Burrows* (hostlerburrows.com). **Vintage table** by *Daniel Pollock* from *Colin Fisher Studios* (colinfisherstudios.com). **Photograph** by *Richard Misrach* from *Pettit Art Partners*. In study, sofa upholstered in **Divina Melange wool,** #460830-220, to the trade from *Maharam* (maharam.com). **Oxford chair** by *Arne Jacobsen* and **Favn sofa** by *Jaime Hayon* for *Fritz Hansen* (fritzhansen.com). **Vintage lamp** from *Donzella* (donzella.com). **Custom desk pulls** by *Spinneybeck* (spinneybeck.com). **Woven floor mat,** in Chalk Bamboo, by *Chilewich* (chilewich.com).
PAGE 95: Artwork by *Doug Aitken* from *Pettit Art Partners*. Custom sofa upholstered in **Fabric #79**, and pillows in **Fabric #41**, both by *BDDW*. **Cocktail tables** by *Jorge Zalszupin* from *Thomas Hayes Gallery* (thomashayesgallery.com). **Vintage lounge chair** from *Donzella*. **Vintage side table** from *Espasso*.
PAGE 96: In master bedroom, curtains of **Salon wool blend,** in Coin, #458670-020, to the trade by *Maharam*. **Parati chair** and **ottoman** by *Sergio Rodrigues* for *Espasso*. **Dresser** by *BDDW*. In master bath, **.25 Freestanding Oval bathtub** by *Waterworks* (waterworks.com). **Pipe bathtub fittings** by *Boffi* (boffi.com).
PAGE 97: 1966 Adjustable chaise by *Richard Schultz* for *Knoll* (knoll.com).

OPEN DOOR POLICY

PAGES 98–103: Interior design by *Timothy Whealon* of *Timothy Whealon Interiors* (timothywhealon.com).
PAGES 98–99: Sofa covered in **Nopi linen,** in Smoke by *Christopher Farr Cloth* (christopherfarrcloth.com). **Belted Stripe Tuxedo rug** by *Merida* (meridastudio.com). **Prime Oak Chevron flooring** by *Walking on Wood* (walkingonwood.com). **Artwork** by *Ellsworth Kelly* from *Christie's* (christies.com). **Corporate W20 windows and doors** from *Crittall* (crittall-windows.co.uk).
PAGE 100: Vintage chairs by *Pierre Jeanneret* from *Galerie Patrick Seguin* (patrickseguin.com). **Antique chest** from *Sotheby's* (sothebys.com). **Vintage mirror** by *Maison Bagués* from *Galerie Yves Gastou* (galerieyvesgastou.com). **Custom Star chandelier** by *Alexandre Vossion* (vossion.jimdo.com).
PAGE 101: #695 mirror from *Wyeth* (wyeth.nyc). **Antique bench** from *Christie's*. **Grasshopper floor lamp** from *Galerie des Lampes* (galeriedeslampes.com). In the kitchen, **30″ Dual Fuel Range** by *Viking* (vikingrange.com).
PAGE 102–103: Bed upholstered in **Chip linen,** in Pepper by *Amanda Nisbet* from *Holland & Sherry* (hollandandsherry.com). **Paris lamps** by *Robert Kime* from *John Rosselli* (johnrosselli.com). **Artwork** by *Inez van Lamsweerde and Vinoodh Matadin* from *Gagosian Gallery* (gagosian.com). **Cordova Pearl rug** by *Merida*. On balcony, **Piano table and bench** by *Harbour Outdoor* from *Walters Wicker* (walterswicker.com). **Duomo lanterns** by *Restoration Hardware* (rh.com).

SAFE HARBOR

PAGES 104–111: Interior design by *Ken Fulk* of *Ken Fulk Inc.* (kenfulk.com).
PAGES 104–105: In living room, patterned sofa upholstered in **Lantern House wool,** in Sage and Teal, #LCF24381F, from *Ralph Lauren Home* (ralphlaurenhome.com). **Antique pink chair** from *Obsolete* (obsoleteinc.com). **Antique leather sofa** from *Drew Pritchard* (drewpritchard.co.uk). Walls painted in **Setting Plaster** by *Farrow & Ball* (farrow-ball.com). Exterior shutters painted in **Chrome Green** by *Benjamin Moore* (benjaminmoore.com).
PAGE 108: In dining room, **mural** by *Rafael Arana* of *Ken Fulk Inc.* In kitchen, **custom cabinetry** by *Deborah Paine* (dpicc.com) painted in **Tanner's Brown** by *Farrow & Ball*. **Julia faucet** by *Waterworks* (waterworks.com). Walls painted in **Cream** by *Farrow & Ball*.
PAGE 109: Henry faucet by *Waterworks*.
PAGE 110: In master bedroom, headboard and skirt in **Gigi glazed linen** in Canard, #2364, to the trade from *Rose Tarlow Melrose House* (rosetarlow.com). **Libeco Monterey standard pillowcase** and **Jeanette Farrier euro sham** from *John Derian* (johnderian.com). In guest bedroom, **Libeco Hannah standard pillowcase**, **Jeanette Farrier decorative pillow**, and **antique portrait** from *John Derian*. In guest bath, walls painted in **Chappell Green** by *Farrow & Ball*.
PAGE 111: Walls painted in **Dash of Curry** by *Benjamin Moore*. **Vintage wing chair** from *Chelsea Antiques* (chelseaantiquesca.com).

HITTING THE MARK

PAGES 112–121: Interior design by *Windsor Smith* of *Windsor Smith Home* (windsorsmithhome.com).
PAGES 112–113: Sofa in **Teatro chenille** by Osborne & Little (osborneandlittle.com). **Antique mirror** from *Paul De Grande Antiques* (pauldegrande.com). **Vintage sofa by** *Carl Bergsten* from *Birdie* (birdiela.com). **Sloane rug** from *Mansour Modern* (mansourmodern.com).
PAGE 115: Chesterfield sofa by *Edward Wormley* for *Dunbar* from *Wyeth* (wyeth.nyc). **Custom étagerès** by *Windsor Smith Home*. **Tristan chandelier** by *Lucca Studio* (luccaantiques.com). **Balines Herringbone wallpaper** by *Ralph Lauren Home (*ralphlaurenhome.com). **Surrender rug** by *Kyle Bunting* (kylebunting.com).
PAGE 116: Ringo sofa by *Gerard van den Berg* from *Mass Modern Design* (massmoderndesign.com). Walls painted in **Dragon's Breath** by *Benjamin Moore* (benjaminmoore.com). **Camel sculptures** from *1stdibs* (1stdibs.com).
PAGE 117: In the entry, **antique table** from *Paul De Grande Antiques*. In the kitchen, **vintage table** by *Jules Wabbes* from *Goldwood Interiors* (goldwoodbyboris.com). **Armchairs** by *Jacques Quinet* from *Alan Moss* (212-473-1310). **Statuary Hexagon marble tile** from *TriStone & Tile* (tristoneandtile.com).
PAGE 118: Custom chairs by *Windsor Smith* of *Windsor Smith Home*. **Vintage light** by *O.C. White Co.* from *Wyeth*.
PAGE 119: Double DishDrawer by *Fisher & Paykel* (fisherpaykel.com).
PAGE 120: Woven wicker hamper from *HomeGoods* (homegoods.com). **Towel stand** by *New Britain Machine Co.* from *Wyeth*.
PAGE 121: Custom bed by *Windsor Smith* of *Windsor Smith Home*. **Silk rug** from *Mansour Modern*. Walls painted in **Indian River** by *Benjamin Moore.*

FRIENDS INDEED

PAGES 122–129: Interior design by *Pamela Shamshiri* of *Commune Design* (communedesign.com). **Landscape architecture** by *Matthew Brown Landscape Design* (323-252-7433).
PAGES 122–123: Standard Arm Signature sofa by George Smith (georgesmith.com), upholstered in **Abyssinia linen blend,** in Sage and Blue, #2010105.519, to the trade by Oscar de la Renta for Lee Jofa (leejofa.com). **Custom coffee table** by Commune Design. **Vintage stools** from Hollywood at Home (hollywoodathome.com). **Vintage mirror** from JF Chen (jfchen.com). **Branching Bubble chandelier** by Lindsey Adelman Studio (lindseyadelman.com). Walls painted in **Hale Navy** by Benjamin Moore (benjaminmoore.com).
PAGES 124–125: Industrial Cafeteria Table by *Three Potato Four* (threepotatofour.com). **Vintage leather sling armchairs** from *Hollywood at Home*. **Cocktail table** by **Alma Allen** through **Blum & Poe** (blumandpoe.com). **Antique Mahal rug** from *Lawrence of La Brea* (lawrenceoflabrea.com). In entry, **antique mirrored console** from *JF Chen*. **Objet Trouve mirror** by *Codor Design* from *Colony* (goodcolony.com). **Italian 1960s Brutalist light fixture** from *Blackman Cruz* (blackmancruz.com). Walls painted in **Ivory White** by *Benjamin Moore*.
PAGE 126: Antique pendants from *Obsolete* (obsoleteinc.com). **Custom PS12 hood** by *Modern-Aire* (modernaire.com). **Original fireclay sink** by *Shaws* (shawsofdarwen.com). **Steam Valve Original pull-off spray faucet** by *Jaclo* (jaclo.com). Cabinets painted in **Hague Blue** by *Farrow & Ball* (farrow-ball.com). **Tractor counter stools** from *Design Within Reach* (dwr.com). **Custom tiles** by *Granada Tile* (granadatile.com).
PAGE 127: Antique Moorish chandelier from *Revival Antiques* (revivalantiques.com). Ceiling in **Indi wallpaper,** in Black and White, by *Trove* through *Holly Hunt* (hollyhunt.com). Sofa upholstered in **custom linen** by *Diamond Foam & Fabric* (diamondfoamandfabric.com). **Vintage chest and table** from *JF Chen*. **Custom Angle stool** by *Brendan Ravenhill* (brendanravenhill.com). Walls in **Grove Brickworks Field Tile** by *Waterworks* (waterworks.com).
PAGE 128, TOP: Bench upholstered in **St. Barts outdoor fabric,** in Ocean Blue, #10248-12, to the trade from *Donghia* (donghia.com). **Vintage metal chairs** from *The Window* (thewindowla.com). **Firepit** by *Plain Air* (plainair.com).
PAGE 128, BOTTOM: Crochet-trimmed sheets by *Coyuchi* through *Nickey Kehoe* (shop.nickeykehoe.com). **Antique rug** from *Lawrence of La Brea.* Walls painted in **White Dove** by *Benjamin Moore.*
PAGE 129: Walls covered in **mirrored tiles** by *Kit Kraft* (kit kraft.biz). **Richmond Pedestal Lavatory sink** by *St. Thomas Creations* (stthomascreations.com). **Faucet** by *Kingston Brass* (kingstonbrass.com). **Randolph Morris tub** from *Vintage Tub & Bath* (vintagetub.com). **Vintage Emil Stejnar light fixture** from *Orange* (1stdibs.com). **Antique 19th-century Chinese mirror** from *Antiquario* (1stdibs.com).

ELLE DECOR (ISSN 1046-1957) Volume 26, Number 6, July/August 2015, is published monthly except bimonthly in January/February and July/August, 10 times a year, by Hearst Communications, Inc., 300 West 57th Street, New York, NY 10019 U.S.A. Steven R. Swartz, President & Chief Executive Officer; William R. Hearst III, Chairman; Frank A. Bennack, Jr., Executive Vice Chairman; Catherine A. Bostron, Secretary. Hearst Magazines Division: David Carey, President; John A. Rohan, Jr., Senior Vice President, Finance. © 2015 by Hearst Communications, Inc. All rights reserved. ELLE DECOR is a registered trademark of Hearst Communications, Inc. Periodicals postage paid at N.Y., N.Y., and additional mailing offices. Canada Post International Publications mail product (Canadian distribution) sales agreement No. 40012499. Editorial and Advertising Offices: 300 West 57th Street, New York, NY 10019. Subscription prices: United States and possessions: $15 for one year. Canada: $41 for one year. All other countries: $60 for one year. Subscription Services: ELLE DECOR will, upon receipt of a complete subscription order, undertake fulfillment of that order so as to provide the first copy for delivery by the Postal Service or alternate carrier within 4–6 weeks. From time to time, we make our subscriber list available to companies who sell goods and services by mail that we believe would interest our readers. If you would rather not receive such offers via postal mail, please send your current mailing label or exact copy to Mail Preference Service, P.O. Box 6000, Harlan, IA 51593. You can also visit http://hearst.ed4.net/profile/login.cfm to manage your preferences and opt out of receiving marketing offers by e-mail. For customer service, changes of address, and subscription orders, write to Customer Service Dept., ELLE DECOR, P.O. Box 37870, Boone, IA 50037. ELLE DECOR is not responsible for unsolicited manuscripts or art. None will be returned unless accompanied by a self-addressed stamped envelope. Canadian registration number 126018209RT0001. POSTMASTER: Please send address changes to ELLE DECOR, P.O. Box 37870, Boone, IA 50037. Printed in the U.S.A.

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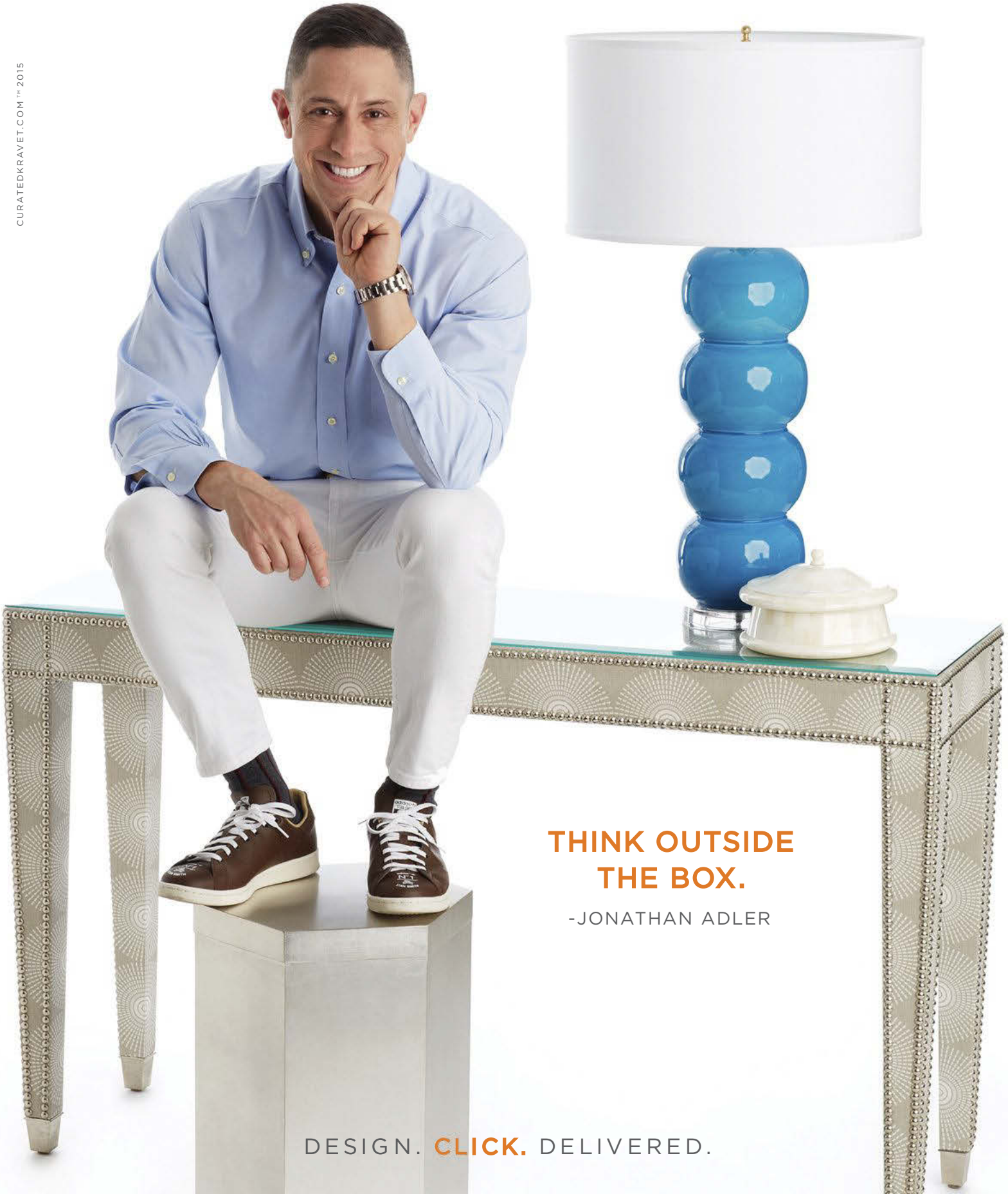
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